DOCUMENT RESUME

ED 125 647 95 IR 003 737

AUTHOR	O'Donnell, Peggy, Ed.
TITLE	Developing Skills in Planning Humanities-Based Library Programs. Proceedings of an Institute (Austin, Texas, October 11-18, 1975).
INSTITUTION	Southwestern Library Association, Stillwater, Okla.
SPONS AGENCY	Office of Education (DHEW), Washington, D.C.
PUB DATE	May 76
NOTE	246p.
EDRS PRICE	MF-$0.83 HC-$12.71 Plus Postage.
DESCRIPTORS	Cultural Centers; Humanities; *Institutes (Training Programs); Library Education; *Library Programs; Professional Continuing Education; Program Evaluation; *Public Libraries; Resource Centers

ABSTRACT

In 1974, the Southwestern Library Association (SWLA) with support from the National Endowment for the Humanities undertook a project to develop humanities programs to be implemented in local libraries. An institute was designed to train participating librarians in techniques for designing library programs incorporating themes from the humanities and emphasizing the heritage of the Southwest. The goals of the institute were to increase library service and to promote local libraries as cultural resource centers. This report summarizes the contents of the training institute, and includes: a copy of the agenda; the texts of instructional presentations; a digest of pre-institute questionnaires; and results of an evaluation of the institute. (EMH)

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SOUTHWESTERN LIBRARY INTERSTATE COOPERATIVE ENDEAVOR (SLICE)
A Project of the

SOUTHWESTERN LIBRARY ASSOCIATION

TO PROMOTE ALL LIBRARY INTERESTS IN THE SOUTHWEST AND MEXICO

PROCEEDINGS
of
the HEA Title II-B Institute
on
Developing Skills in Planning Humanities-Based
Library Programs

October 11 - 18, 1975

Edited and Compiled
by
Peggy O'Donnell
Institute Director

U.S. DEPARTMENT OF HEALTH,
EDUCATION & WELFARE
NATIONAL INSTITUTE OF
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Prepared For and Through a Grant From
the U. S. Office of Education

May, 1976

IR 003737

TABLE OF CONTENTS

SECTION I

Summary of Institute Proposal and Plan of Operation 1

List of Institute Participants 5

Institute Program 7

SECTION II

Participants' Introductory Comments 10

The National Endowment for the Humanities and Public Libraries . . . 13

The SWLA/NEH Project - A Regional Approach 22

Focus on the Individual States - A Symposium 27

The Soul of the Southwest 40

A Southwest Cultural Mosaic - a Panel

The Black Heritage 46

The Cajun Heritage 51

The Spanish Heritage 57

Indians of the Southwest 60

Program Planning and Theme Selection 63

Group Work Sheet #1 65

The Planning Process 66

A Survey of Your Community (checklist) 74

Group Work Sheet #2 75

Group Report Sheet 76

Types of Interaction 77

Group Role Plays 84

The Administrative Structure for Program Planning 85

The Administrative Structure (checklist) 92

Grant Proposal Writing 93

Checklist for a Proposal Writer 100

Overview of Library Programming for Adults 101

Locating Local Cultural Resources 105

Resources in Your Community (worksheet) 108

Program Formats 111

Program Outline 118

Selecting Formats (worksheet) 119

San Francisco Program Approval Form 122

CONTENTS (cont.)

Handling Administrative Details 123

    Administrative Details Checklist 125

More Administrative Details 127

    A Planning Checklist for Program Directors 128

In-Basket Exercise 129

Promoting Library Services and Programs 130

Participants' Program Plans

    Arizona Plans 140

    Arkansas Plans 149

    Louisiana Plans 150

    New Mexico Plans 151

    Oklahoma Plans 154

    Texas Plans 155

SECTION III

Summary of Pre-Institue Questionnaire Results 164

Pre-Institute Questionnaire 165

Institute Reaction Form 167

Institute Director's Evaluation 168

Final Evaluation Form 171

Summary of Final Evaluation Results 176

APPENDIX

Selected Library Programs in the Humanities A1

Pride in Heritage Slide Presentation (script) A5

Program Description (SWLA/NEH Project) A21

Topics Selected by State Committees (SWLA/NEH Project) A32

Themes for Humanities-Based Library Programs (Dr. Perkins) A34

Community Descriptions A43

Writing a Grant Proposal (worksheet) A49

Public Relations Sessions Group Assignments. A52

Summary of Institute Proposal and Plan of Operation

Peggy O'Donnell

INTRODUCTION

The Southwestern Library Association (SWLA) with a membership that represents all types of libraries in six states (Arizona, Arkansas, Louisiana, New Mexico, Oklahoma and Texas) has taken an active role in aiding the librarians in the Southwest in their efforts to provide better service. Through its research and development arm, SLICE (Southwest Library Interstate Cooperative Endeavor), SWLA has studied the continuing education situation in the region - a long recognized need in the area. Recommendations from this study resulted in SWLA establishing a position of continuing education coordinator (CELS) to develop a continuing education network in the area. In addition, the coordinator initiates new educational programs when a need is identified for a particular kind of training.

In a further effort to enrich the lives of the people of the Southwest through the libraries in the region, SWLA, in 1974, requested and received from the National Endowment for the Humanities a planning grant for the purpose of locating resources in the humanities that could be used to develop programs to be presented in local libraries. These programs would be based on topics in the humanities that were felt to be of particular significance in the Southwest. The programs would be used to promote the value of the library as a source of cultural resources and as a catalyst to spark discussion of issues based on those resources. This project was felt to be especially needed in geographically isolated areas.

The original planning project was directed to survey the resources, people and materials, in the region, and to apply them in a project of continuing programming in the humanities for libraries. During the planning period, almost 2000 human resources and a vast amount of materials, both print and non-print, were documented. A proposal was submitted to the NEH in March, 1975, for a grant to develop programs based on the inventory findings. However, the National Endowment allows funding only for the expense of the actual programs. There was no allowance for training the librarians who would be producing these programs. Since it was likely that many of the programs would take place in geographically isolated libraries where little programming had been attempted before, SWLA sought to provide the training component which was needed.

In February, 1975, the SWLA applied for an Office of Education Title IIB Institute to upgrade the programming skills of library staffs in small and medium-sized libraries. The institute was designed to train participants in the techniques of planning library programs using themes from the humanities, and working cooperatively with other members of the community. The program content was to be aimed specifically at the heritage of the Southwest, but it was assumed that the skills acquired through the institute would enable participants to produce all types of effective library programs. In addition, since the participants would be directed to devise a model for planning and implementing programs, it was also hoped that the concepts and techniques established in these models could be used by other librarians in the region.

GOALS

The goals of the institute were to increase library service and provide greater cultural enrichment to the adult population in geographically isolated areas by training library staff members in small and medium-size public libraries in the techniques of planning and implementing programs; to demonstrate to participants that the library program is an excellent vehicle to promote the public library as a cultural resource center; to encourage participants to make extensive use of the NEH inventory as a source for innovative programs and as a valuable reference tool; to encourage participants to use the skills and competencies acquired to develop a long-range plan that will insure a wide variety of library programs of all types in the future; and to train the participants to act as trainers and consultants to other librarians in the region by creating a model for the process of developing library sponsored humanities programs.

Through the instructional program, participants received instruction in developing program themes, topics and formats; making community contacts; promoting the library and its services through public relations and publicity; writing grant proposals; producing programs in the library; and evaluating programs. The major goal of the institute was to train and encourage librarians to initiate a continuing series of quality library programs.

Participants were exposed to a variety of teaching techniques including lectures, group exercises, demonstrations, role-playing exercises, and games. They were also asked to develop models for planning and implementing a series of programs that could be produced in their own libraries, and which might serve as a basis for proposals to NEH for funding. It was hoped that these models could be used to encourage other libraries in the region to develop programs. It was also projected that the participants would be able to serve as consultants and trainers in program development to other librarians in the region on the basis of the instruction and experience gained at the institute.

PARTICIPANTS

Applications for participants were solicited in each of the six states in the SWLA region and efforts were made to insure that each of the states would be represented at the institute. Participants were to hold a library position that would allow them to initiate library programming, and have the interest and desire to organize and sponsor community involvement in library programming. Participants also had to be willing to act as consultants to other librarians in their area and actively encourage greater library involvement in programming.

Fifty applications for participation in the workshop were received before the September 1, 1975, deadline. Nineteen additional formal requests for application were received after the deadline.

Thirty participants representing small and medium-size public libraries in the SWLA region were chosen to attend the institute. Efforts were made to include representation from geographically isolated areas. Priority was given to applicants representing minority and/or ethnic groups within the region. Participants received a $75 per week stipend with $15 per week dependency allowance per dependent.

Participants included nine men and twenty-one women. The age range was as follows:

20-24 yrs. - 6
25-29 yrs. - 6
30-34 yrs. - 5
35-39 yrs. - 4
40-44 yrs. - 2
45-49 yrs. - 1
50-54 yrs. - 4
55-60 yrs. - 2

Six participants were from Arizona; one from Arkansas; seven from Louisiana; three from New Mexico; five from Oklahoma; and eight from Texas.

There were twenty participants selected who held an M.A. or an M.S. in library science, and one participant with an M.S. in education. Six participants held a B.A. or a B.S. degree. Two participants had had some college background, but held no degree.

There was one Native American represented; four participants were Spanish-surnamed Americans; twenty-four were white/Caucasians; and two participants were of mixed Spanish/Caucasian backgrounds.

INSTRUCTORS

The institute was conducted by the Continuing Education Coordinator, Peggy O'Donnell. The training staff was to include people who were active in producing the NEH inventory, selected academic humanists, and practicing librarians who had demonstrated a competence in planning and promoting library programs.

After receiving grant approval notification from the U.S. Office of Education, it became necessary to make some changes in the training staff as listed in the original proposal. The instructors and lecturers in the actual institute were:

Norma Bobotis
Chairman, New Mexico Planning Committee
SWLA/NEH Project

Lee Brawner
Chairman, Oklahoma Planning Committee
Member, SWLA/NEH Project Advisory Committee

Vivian Cazayoux
Chairman, Louisiana Planning Committee
SWLA/NEH Project

Mrs. Mary Alice Fontenot (Riehl)
Consultant, Louisiana History

Sue Fontaine
Information Officer
Tulsa City-County Library

Dr. Joe B. Frantz, Director
Oral History Project
Texas Historical Association
University of Texas

Anne Kincaid
Coordinator of Adult Services
San Francisco Public Library

Phyllis Maggeroli
Director, SWLA/NEH Planning Project
Library Consultant

Dr. Huel Perkins
Dean, College of Arts and Humanities
Southern University
Member, SWLA/NEH Project Advisory Board

Santos Reyes, Jr.
Acting Director, Center for Mexican/American Studies
University of Texas

Mrs. Grace T. Stevenson
Chairman, Arizona Planning Committee
SWLA/NEH Planning Project

Dr. James Veninga
Director, Texas Committee for the Humanities
and Public Policy

Ruth Warncke
Library Consultant

Heartsill Young
President, SWLA
Member, Texas Planning Committee
SWLA/NEH Planning Project

FACILITIES AND RESOURCES

It was projected that the institute would be held at the University of Texas at Austin Graduate Library School. The actual institute sessions were held at the Joe C. Thompson Conference Center on the University of Texas Campus and participants were housed at the Villa Capri Motel in Austin.

Resources of the Graduate Library School were available to the participants.

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SOUTHWESTERN LIBRARY INTERSTATE COOPERATIVE ENDEAVOR (SLICE)
A Project of the
SOUTHWESTERN LIBRARY ASSOCIATION
TO PROMOTE ALL LIBRARY INTERESTS IN THE SOUTHWEST AND MEXICO

HEA Title II-B Institute
on
Developing Skills in Planning Humanities-Based Library Programs

PROGRAM

Saturday

9:00 Registration
9:30 Welcome
Introduction of Participants
10:15 Coffee break
10:30 The National Endowment for the Humanities and Public Libraries - Dr. James Veninga, Asst. Director, Texas Committee for the Humanities.
11:30 Lunch

1:00 A Successful NEH Library Program
"Pride in Heritage" - Slide/tape production of the Tulsa City-County Library.
A video interview with the TCCL staff.
Group discussion.
2:30 Break
2:45 The SWLA/NEH Project - A regional approach
Phyllis Maggeroli, Library Consultant; Lee Brawner, Executive Director, Oklahoma County Libraries; Heartsill Young, SWLA President

* * *

Sunday Themes for Programming

10:00 Focus on the Individual States - A Symposium
Grace Stevenson, Arizona; Vivian Cazayoux, Louisiana; Norma Bobotis, New Mexico; Lee Brawner, Oklahoma Heartsill Young, Texas.
11:15 Break
11:30 Small group discussion period to allow participants to meet with representatives from their states.
12:15 Lunch

2:00 The Soul of the Southwest - Its Heritage & Contributions
Dr. Joe B. Frantz, Director, Oral History Project, University of Texas at Austin.

Monday

9:00 A Southwest Cultural Mosaic - A Panel
    The Black Heritage - Dr. Huel Perkins, Dean, College of Arts & Humanities, Southern University.
    The Cajun Heritage - Mary Alice Fontenot, Consultant, Louisiana History.
    Indians of the Southwest - Rebecca Murray, Director, Project Media, National Indian Education Assn.
    The Spanish Heritage - Santos Reyes, Acting Director, Center for Mexican/American Studies, Austin.
    Moderator - Phyllis Maggeroli
10:30 Break
10:45 Individual Consultation with Speakers
12:00 Lunch

1:30 Selecting Program Themes - Peggy O'Donnell
2:00 Small Groups Work Session
3:15 Break
3:30 The Planning Process - Ruth Warncke

* * *

Tuesday

9:00 Identifying Audiences and Objectives - Ruth Warncke
9:30 Small Group Work Session
10:45 Break
11:00 Introduction to the Process of Interaction - Ruth Warncke
    Identification of types of interaction - total group
12:00 Lunch

1:30 Making the Initial Contact - Role Play
3:00 Break
3:15 Setting up the administrative structure - Ruth Warncke

* * *

Wednesday

9:00 Review of Program Development Process - Ruth Warncke
9:30 The First Program Planning Meeting - Group Role Play
10:45 Break
11:00 Writing a Grant Proposal - Peggy O'Donnell
12:00 Lunch

1:30 Library Programming for Adults - An Overview - Anne Kincaid
2:15 How to Translate your Theme into Programs
    Anne Kincaid with total group
3:00 Break
3:15 Locating Cultural Resources in Your Community
    Peggy O'Donnell with total group

Thursday

9:00 Selecting Formats for Programs - Anne Kincaid
9:45 Break
10:00 Work Session on program formats
  Report back to total group (Staff available for consultation)
12:00 Lunch

1:30 Handling Administrative Details
  Problems and Pitfalls - Anne Kincaid
  Group exercise - when things go wrong
3:30 Break
3:45 Evaluating Your Programs - Anne Kincaid, Peggy O'Donnell

* * *

Friday

9:00 Promoting Library Services and Programs (PR TICK/CLICK)
  Slide/tape presentation
9:45 Marketing the Humanities
  Understanding your project; challenges in communicating the humanities and your project goals
10:15 Coffee break
10:30 Small Group Sessions
11:15 Reassemble for Reporting From Each Group
  Commentary plus questions & answers, Discussion
12:00 Lunch

1:30 Publicizing Your Project - Approaching media; general tips
1:45 "Put it in Print" - Newspaper "how to"
2:10 "Radio is Better Than Ever" - "how to"
2:35 "Tele-Sell" - TV "how to"
3:00 "Flyers Sell, Too"
3:15 Coffee break
3:30 Small Groups: Work Session
4:00 Reports - Commentary, Q & A

* * *

Saturday

9:00 The morning session will be set aside for final development of the NEH program plans. Participants may work singly or in groups with Institute Staff.
12:00 Lunch

1:30 Final Group Session - Presentation of NEH Program Plans to total group
3:00 Evaluation of Institute by Participants

The first session of the Institute was designed to familiarize the participants with the major goals of the program and to outline the educational content of the workshop. The instructors, most of whom were available during the first three days of the institute, were introduced and participants were encouraged to consult with them informally. This was followed by an open discussion by the participants on their backgrounds, experiences, and their objective in attending the institute. Their comments are briefly summarized below.

* * *

Janell Amy: "Need any program ideas to bring people into library in order that they may become aware of the educational resources available."

Monese Barron: "Program Interests: Oral History, Genealogy, E.S.P., Jungian Psychology, Child Development."

Jackie Bregman: "Have had three or four years of program planning and implementation (success and failures) that can be shared. Variety of topics ranging from plants to rape to soaring to pre-retirement planning. Largest problem is getting Yaqui Indians to use branch in their area and getting Center for the Arts to cooperate on projects."

Louis Covington: "Goal is to develop skills in programming and writing grant proposals. Hope to develop programs on 'Tensas-ana' which will include Blacks but will need good luck - social situation is very poor. Hope to do slide/tape presentation to be offered at library and parish KOA on weekends."

Wythe Crosser: "Some of our current programs include International Women's Year (Coordinated with AAUW, League of Women Voters, NOW, Church Women United, etc.) and a Library Bicentennial project including a street square dance and a series of discussions on aspects of New Mexico's history. Hope to get new ideas and information on obtaining grants."

Margaret Farrier (Maggi): "Institute Goal is to discover means by which library can be brought to the attention of the community and focus the many facets the library can provide in the development of the humanities."

Donnie Fuller: "Small library, small town - population served is well educated. Small Mexican population. This has affected the school as well as the library. Need programs to reach adults."

Robert Griffith: "Experience: Moderator for discussion groups; muppet and puppet shows for children and civic groups; volunteer program for nursing homes and homebound; film programs; programming for local cable television station promoting library programs and services."

Charles Harrington (Charley): "Ideas and answers - how do you get people to come?"

Maria H. Herrera: "Have had experience with the following programs (all geared to Spanish-speaking groups): bilingual story hours, puppet shows, films in Spanish for adults and children, programs for the elderly in Spanish, and cultural programs (art, ceramics, folklore, dance, traditions and customs, language and history). I am seeking ways to extend these programs in greater depth; will help anyone who is starting to work with Spanish-speaking groups. "

Richard Heyser: "Interested in designing a traveling program series for the reservation."

Betty B. Jackson: "Rural, economically deprived area. Ratio of Black to White is 60:40. Small Spanish-speaking population in area. Garden clubs, Men's service clubs, teacher organization and inactive Friends of Libraries group are the only 'cultural' opportunities outside of what the library can offer. Few 'people' resources without going to Monroe which is 31 miles away."

Ernest Laseter: "Need program help for Spanish-surname community. Very few use library services. Hope to develop an oral history project. We have recently implemented a new Senior Citizen's program."

Mary Louise Loyd: "Need to expand programming with new central building opening next year. Discussion groups and programs have been held at library for past 21 years. Need ideas and incentives for small area libraries. Many have meeting rooms but most have no programming. Area workshops on Bicentennial for library programming coming soon and I need ideas for that."

Ruth Martin: "Have had a program which included an exhibit that was up for a week featuring outdoor equipment (camping, backpacking, motorcycling, bicycling, etc.). Each day of the exhibit one aspect was featured at the library with film programs, speakers, etc. NOBODY CAME. Disappointed. . . . Need help on how to get a do-nothing staff moving and build enthusiasm. I feel we have to reach this goal before we can hope to get community support."

John R. McCracken: "Need ideas for programs in arts and music."

Katherine Miller: "Starting service to shut-ins. Need outreach program ideas for minority population and quality adult programs."

Margaret Murphy (Meg): "Want knowledge of how/what to give rural patrons served by bookmobiles other than just a coffee break with my staff. How to expand people's minds beyond bingo cards? Have done no planning/programming for adults, but we do have a rudimentary young adult film program which is successful only in my smallest branch. Did have a genealogist who spoke to a small, enthusiastic group. The gimmick was to sell his book, but the program was a success. Would like ways to keep these ladies happy and enthused."

Margaret Neu: "Staff of four full-time librarians and two clerks. Have organized youth council. Need long-term AV planning tied into library objectives. Want young adult program ideas. Have 60% Mexican-American population."

John V. Nichols: "Problems: (1) no adult programming; (2) no programming for Mexican-Americans (50% of population); (3) programming efforts, responsibilities and assets are fragmented with no apparent overall goals; (4) most programming up to now has been a subterfuge to get people to use traditional services; (5) the library has the image of a children's study hall or a recreational outlet for housewives.

Assets: (1) young, energetic staff and new director; (2) new media-mobile on order; (3) systems money available for service to Mexican-Americans; (4) Corpus Christi has a wealth of cultural organizations to tap."

Mary Beth Ozmun: "Six rural counties in eastern Oklahoma served by nine branch libraries and service center in Muskogee. Three bookmobiles . . .Programs include adult book reviews, film programs and children's programs. Have had humanities-based projects but did not reach any but white middle-class intellectuals. Variety of community organizations in Muskogee that need to be brought together to work on concentrated or unified effort. Limited budget and staff."

Daphne Peck: "Need information on programming, oral history (elderly), and writing grant proposals."

Beverly Phillips: "75,000 population. Army base and local college. Wide variety of types of people. New library and two meeting rooms. Formerly no programs in library. Want to interest people in coming to the library for programs; lots of cultural organizations with which to cooperate in producing a program. Lots of resources but no funds."

Lydia Romero: "Need to introduce services for Mexican-Americans: (1) coordinate culture programs in each of eight libraries in the county; (2) set up adult learning centers."

Mary Sage: "Experience: Children's programs, puppets and film. Need ideas for program methods and publicity."

Melvin Sappington: "Need information on public relations and minority groups. Experience: puppet shows, county fair, film shows."

Kathleen Sharp: "Rural, mostly caucasian public. Library has a weekly radio program. Need staff training and community cooperation."

Karen Smiga: "Need help with publicizing the programs we plan so more people will come - and in interesting them in coming. Due to limited staff time, need help from volunteers and community groups in doing publicity (artwork, distributing flyers, etc.); also need help in obtaining free or inexpensive films."

Garland Strother: "Want to develop an oral history project but have no experience whatsoever in this area. We need to preserve the knowledge and wisdom of the elders. Interested also in other ways of developing local history resources."

Linda Gayle Will: "Dispersed population. 52% Mexican-Americans. Have done successful programs for minorities, particularly concerning Day Care centers and Young Adults. Currently experimenting with social workers and disciplinary problems of juveniles. Have excellent Southwest collection which needs to be made available to the public. Ideas?"

The participants then received information on both the NEH public programs and also on several successful library programs that had been funded by the National Endowment.

The first speaker was Dr. James Veninga of the Texas Committee for the Humanities and Public Policy. His remarks were cogent and helped put into perspective the relationship between the National Endowment and public libraries.

* * *

The National Endowment for the Humanities and Public Libraries

James F. Veninga

The National Endowment for the Humanities was created in 1965 out of congressional concern that the realm of ideas and the spirit keep pace with our advancement in science and technology. Both the National Endowment for the Arts and the National Endowment for the Humanities developed out of the social progressivism of the Kennedy and early Johnson administrations. After a number of years of extensive funding of the National Science Foundation, as well as funding of other scientific and technological endeavors through both governmental and private agencies, the executive and legislative branches of government realized that the spirit of our nation depended upon the careful cultivation of the arts and the humanities.

Although I do not want to go into detail regarding the structure of the National Endowment for the Humanities, I would like to briefly mention the basic divisions within the Endowment. The Division of Research Grants seeks to develop materials and resources necessary for conducting humanistic research. Most of these grants are for long-range projects, frequently involving collaborative work, on reference and bibliographic materials. The Division of Fellowships functions to support individual humanists in their work as scholars and teachers, providing financial resources for full-time study up to one year. The Division of Education Program is concerned with the improvement of instruction in the humanities, and thus funds projects that seek to improve curriculum and to develop imaginative humanities programs in colleges and universities. Finally, the Division of Public Programs exists for the benefit of the general adult public and is based on the notion that the humanities are a valuable and necessary resource for all citizens of our society. That is, the humanities can provide the kind of insight and perspective that is needed by citizens in making informed choices on public issues and valuable questions. The Division of Public Programs grants funds for film, radio, and television production, for museum and library projects, and special projects that seek to develop imaginative approaches to possible public humanities programs. The Division of Public Programs also contains the state-based program, the largest single section within the Endowment.

The state-based program emerged in 1970 when Congress directed the NEH to relate the disciplines of the humanities to the concrete and pressing social and political realities of our society. The program was, to be sure, an experiment, testing the premise that scholars in the humanities can have productive and meaningful dialogue with the adult, out-of-school, population. I believe the experiment has proved successful. There now exists a humanities committee or council in every state of the union. These committees receive annual funding from the Endowment and then regrant these funds to non-profit organizations in each of the states for conferences, workshops, forums, symposia, in which the humanities are brought to bear on public policy issues.

The humanities form the heart of the state-based program. As defined by Congress, the humanities consist of the traditional disciplines of philosophy, literature, history, ethics, comparative religion, languages, anthropology, and those aspects of the social sciences which have humanistic content and employ humanistic methods. This definition does not, of course, provide a descriptive clue to the real nature of the humanities. Perhaps it would be better to say that the humanities involve those disciplines wherein social, moral, and cultural questions--those questions that human beings ask everyday--are asked and studied. These questions involve such issues as the strengths and weaknesses of democratic government, the history of man's brutality and his goodness, the nature and history of family structures and needs, the consternation of war and the dream of peace, individual boredom and fulfillment, urban decay and rural isolation, citizens rights and governmental responsibilities. The list is endless.

It has been argued that humanists are the custodians of our culture. If our culture is not cared for, we will lose not only the spirit of our soul, but the soul itself. This is as true on the national level as it is on the individual level. Without the infusion of humanistic wisdom and perspective, we would be living in a society where narrow vision would be the order of the day, where decisions would be made on the basis of efficiency, where technology and science would know no limits and would provide the only resources and the only tools for obtaining "the good life," where the future would be planned without consideration for the past, where people would be treated as objects, where art and music would tend to be lost or if not lost would tend to function as propaganda for a particular ideology. Mankind cannot survive without the humanities and without the arts. Just as an individual can become warped and narrow by giving attention only to one element in his life, business for instance, so can a nation or a civilization. The business of our country is not just business; that is the message of the National Endowment for the Humanities and of the Congress that created the Endowment. The National Endowment for the Humanities exists as a counter to the predominant tendency of the twentieth century: science and technology. It stands for a wholistic approach to life, so that the citizens of this country can bring into focus and unity all our endeavors: economic, social, technological, intellectual, and artistic.

Humanists, of course, have been with us a long time. In fact, some of the greatest humanists belong to ancient civilizations, long before the term "humanism" became popular during the sixteenth-century Renaissance. Take for instance the Hebrew prophet Amos. I suppose there are some individuals who would argue that Amos' projects would not fit into one of the guidelines of the state-based program: non-advocacy. But then objectivity belongs to more recent times. But if there was ever a man who could ask the right kind of question about the course of human affairs, it was Amos. Amos questioned the social and economic policies of ancient Hebrew society and sought to relate the injustices of those policies to a vision of a higher, more complete and more perfect society. Or, think of Socrates, who brought forth the bold idea that true knowledge and genuine ethical conduct is not something that one inherits from one's society, but through the long and often painful process of "knowing oneself." Or, think of the Greek historian Thucydides who sought to explain certain basic patterns in human conduct, particularly in the realm of politics, war, and international relations.

What do Amos, Socrates, and Thucydides have in common? First, they trained themselves to understand how society and the individual function, and how previous human behavior can help clarify present alternatives. Secondly, they had a wider vision, an imagination, a universal perspective, which allowed them to transcend the apparent limits of their environment in order to understand the possibilities and the limitations of the present moment. Thirdly, unlike many humanists of today, they were not arm-chair humanists. Rather, they were men of affairs, men of action, men concerned with public policy. They were individuals who mingled with the public and were not afraid to be influenced by the public.

I would like to stress the last point: the humanist as a citizen. The humanist can only function as a custodian of our culture to the extent to which he or she is willing to influence the public and to be influenced by the public. The learning process occurs in both directions.

One of the most discouraging facts about 19th and 20th century history is the manner in which our individual lives as well as our national life have been compartmentalized and disciplinized. Economists, scientists, politicians, artists, and humanists have all gone their own direction, resulting in a loss of unity and cohesion.

There are, however, encouraging signs that this tendency is being corrected. Universities have sought to introduce interdisciplinary programs. Likewise, some universities are giving consideration to the idea that the involvement of their faculty members in public programs should be taken into consideration in granting tenure, along with publications and teaching effectiveness. Libraries have qualified the rule of silence and have sought to relate their resources to needs of the community. Libraries are no longer just a place where people can borrow books, but a place where learning through discussion with one's neighbor and by confronting one's self by way of art, music, and other cultural activities can take place. Libraries seek to be open to all segments of the community. Schools of medicine and law are employing scholars in the humanities to give young lawyers and doctors the kind of insight and perspective they will need in being effective leaders in their professions. Educational institutions are also opening their doors to the adult public, particularly on the junior college level. Finally, the state-based program of the Endowment and the Division of Public Programs are bringing humanists and the humanities to the public. The traditional gap between town and gown is slowly but surely being overcome.

What do these trends indicate about American society? They point to the fact that we are beginning to recognize that easy solutions to complex problems do not work. The humanist makes easy solutions impossible. The trends point to the fact that we are recognizing that to solve our problems we need input from all disciplines. There is no economic solution, no technological solution, no legal solution to our social and political ills. Solutions might exist, but the problems need to be analyzed from many perspectives. The trends also point to a recognition that our democratic system will work only to the extent to which our citizens are informed, and to the extent that avenues are created whereby the informing process can take place. The trends also indicate an acknowledgement of the fact that without nurturing the human spirit, without somehow satisfying the quest for meaning, insight and wisdom, without doing these things, there will be restlessness, frustration, hostility, and despair. National policies and legislative acts will, like individual plans and behavior, be bankrupt and devoid of understanding and compassion.

Thus, the public library and the National Endowment for the Humanities, particularly the state humanities committees, must join hands and become partners in this vital endeavor of fostering the growth of the human spirit. Our goals appear to be very similar. Hence, we must work on techniques whereby these goals can be realized.

There are a number of ways in which public libraries and state-based humanities committees can work together. Some state committees, Oklahoma for instance, have experimented with library programs more than other states. We would do well to study these programs very carefully.

The following suggestions are derived from my belief that the public library is indeed the one institution in a community where free, open, non-advocacy discussion can take place. The public library is neutral; it serves no interests but the interests of the people. Its goal is enlightenment and enrichment--of the mind as well as the soul. The library is an even better institution for public discussion than the seventeenth-century New England town meeting hall, since it possesses a multitude of learning resources.

First, it can serve as the sponsoring organization for a public meeting or a series of public meetings on issues that emerge in the community. The local library in this case applies directly to the state committee for a grant. For example, the mayor proclaims the first week in November as "Labor week" in honor of men and women who perform the needed work that has made our nation strong. Topics to be included for discussion in these meetings might be the history and present status of the labor movement, the status of the working person in American society, the relationship between meaningful work and human fulfillment, and governmental responsibility to the labor force. These meetings might include visual presentations such as films, slides, and documentaries of labor movements and labor strikes, presentations by humanists in the fields of history (the history of work and class structures), philosophy (the meaning of work), and literature (novels, poetry, folk songs depicting past and present labor history), presentations by public policy makers and business leaders, who might, for instance, relate how the economic realities of society and of management result in certain policies that effect--positively or negatively--the worker. Dialogue, with the help of visual stimuli, would take place between humanists, public policy makers, and ordinary citizens.

An alternative program, but one in which the local library would still be the sponsoring organization, might involve special issues of immediate importance to the citizenry: land policy decisions that will have to be made by the city council; education policies to be made by the school board. Can you think of a better topic for a discussion of human values and public policy issues than the annual budget to be submitted to the city council? In these situations the library would become the place to go not only to obtain information on a subject or issue but to discuss those issues with other people in the community.

Secondly, the library can unite with another non-profit agency to co-sponsor public forums on issues facing the community, the state, and the nation. Public radio and television become live possibilities. For instance, in Texas the Fort Worth Public Library is cooperating extensively with an ad hoc group and with KERA-TV on the nine monthly topics of the American Issues Forum. Once a month during this Bicentennial year KERA broadcasts an hour-long program involving brief presentations by panelists followed by call-in questions from the viewing audience. If you have seen the AIF calendar, you know that the topics are very likely and important. Following the programs, the central public library and four branch libraries sponsor public discussion on the issues raised by the programs. Each library has access to a humanities scholar who functions as a learning resource as well as a moderator. Although it is too early to determine the results of this program, all indications are highly positive. It seems appropriate, therefore, for libraries to explore programming ideas, to share these ideas with local radio and television stations, and to seek their cooperation in sponsoring public humanities meetings.

Thirdly, attention should be given to the possibility of state library associations submitting a proposal to the state humanities committee for a traveling program for a period of three, six, or twelve months. In this case, a successful program, one that had been experimentally tested, would be taken to many communities. This type of program might be particularly successful in small and rural communities. There exists also the possibility of utilizing programs already created by other organizations. For instance, the Texas Committee now possesses a number of excellent video-tape programs, ranging from land use policy to the role of the elected official in a democratic society. It would be very easy to structure a program around a video-tape presentation, with a humanist and a public policy maker leading the audience in an exploration of the issues raised. I believe most state committees now possess these kinds of resources.

Fourth, attention should be given to regional programs, involving cooperation between state and regional library associations and state humanities committees. Regional programming in the state-based program is still in the infancy stage, but I think you would find most of the state committees eager to explore this area. In the Southwest there are two programs now underway: an interstate project dealing with labor history and a project between New Mexico and Texas dealing with the issue of illegal immigration. Certainly, there are issues that transcend individual states, issues that are shared by all citizens within a geographical and cultural area. I am very encouraged by the recent endeavors of the Southwest Library Association to isolate these issues and to explore programming ideas whereby these issues, and the value questions related to those issues, can be discussed by the citizens of this area. Should exploration lead to the conslusion that there should be extensive cooperation among the state-based committees of the region, I believe state and regional library associations will find the staff and members of the individual committees sensitive to library needs and willing to help in every way possible.

These four options are only the beginning. I am sure that there are many more still waiting to be discovered, but it will take our combined creativity and imagination to discover them. I believe the state-based committees and the National Endowment for the Humanities will be eager and pleased to learn of library project ideas and to work with individual libraries and library associations to further the goals of both public libraries and the National Endowment.

I would like to close by placing in perspective the significance of possible cooperation between libraries and state-based committees. John D. Rockefeller III argues in his book, The Second American Revolution, that the United States is undergoing a tremendous change, a change so sweeping that this movement deserves the name "revolution." It is ironic that this revolution is occurring in the Bicentennial era, for the foundation of the revolution involves the fulfillment of the humanistic values upon which this country was founded, as expressed in the Declaration of Independence and the Constitution. The second American revolution is a humanistic revolution designed, as Rockefeller says, to "bring finally to fruition in modern times not only the letter, but the full spirit, the intent, of these great documents," a spirit and an intent which was almost swallowed up by the spirit of capitalism and industrialism which nearly conquered the country. At the heart of the revolution is the "profound shift taking place in the values by which we order our lives and our society. The humanistic values stated at the founding of our society and the materialistic ones which have predominated throughout our history have often been in conflict. The outcome of the revolution will depend on how the conflict is resolved."

It is in regard to this point that I see the benefit of mutual cooperation between public libraries and the state-based program of the National Endowment for the Humanities. In order for the conflict to be resolved on the basis of enlightened decision by citizenry and public officials, we must have open forums where the citizen can explore with his fellow citizens present policies and alternatives to pressing public policy issues and, more importantly, values related to those policies and issues. The revolution of which Rockefeller speaks is a revolution involving humanistic wisdom, and I cannot think of a better place for the revolution to happen than in the public libraries, with the support of the National Endowment for the Humanities.

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Following Dr. Veninga's presentation, there was a question and answer session.

Q: Jim, I just wondered if you'd comment on how much of a proposal the individual library would have to have when they went to the state-based committee. As I understand it, the staff on the state-based committee are really very helpful in developing the theme with you.

A: Yes. I think that one of the realities that was really taken into consideration when the state-based program began was that this money should go to organizations and groups that normally do not have access to money and to these kinds of resources.

We want the proposals to come out of the community. I think this is true with the other states, and we are very eager to help in whatever way we can in helping you write the proposal. In some cases, that might even mean getting together and sitting down across the table, actually getting out pencils and doing some writing. In other cases, it might mean helping in the sense of structuring it and giving certain ideas and certain guidelines and letting you take it from there. I don't think that anyone should feel inhibited from writing a proposal because it's the purpose of the whole program to get the communities and organizations that don't usually submit proposals. We are used to getting very rough and sketchy ideas and then sitting down with the group and working on them to make it an acceptable proposal.

Q: What are the ramifications, or are there any, with respect to matching funds?

A: Theoretically, 50% of the project has to be "in-kind" but that means in-kind contributions and services. It does not mean cash. Services that are donated, for instance, one of the most obvious ones would be the meeting place, are "in-kind" contributions. Once you begin to calculate everything--telephone, utilities, or secretary who'll be spending so many hours per week on the project--it's very easy to add up to 50% of the total cost of the project. What normally happens, particularly with organizations that don't have access to other funds, is that we provide the hard cash that makes the project possible and they provide some of the services. I've never seen a proposal that has been turned down because they couldn't come up with the 50%. If you do use cash, remember, you cannot match federal dollars with federal dollars.

Q: But you can use community groups, such as Friends of the Library, that want to contribute a few hundred dollars, or a local arts council?

A: Yes. In fact, if you do have those kinds of resources, or if somebody wants to contribute $500 to the project, it is matched by the National Endowment for the Humanities two to one, so for every $500 you get back a thousand.

Q: How long does it take to get a proposal acted upon in the state committees?

A: It varies from one state to another. I think in most states, the board meets at least 4 times a year and some of them meet up to 6 times a year. You're talking about, normally, several months from the time that you submit the application to the time that it is voted upon. Once it's voted upon, normally, you can start two weeks later. It takes us about two weeks to process the grant letter and maybe another week to get you your first check. Which again is very different from the National Endowment because there you have to work months ahead of time.

Q: In these projects, do you recommend any ways of measuring success or evaluation once the project is complete? Could you describe some of the more successful ones that you have funded?

A: I think one of the most successful ones that we probably funded was a project dealing with the use of public streambeds in Texas, particularly the Guadalupe River which is used by recreationists, canoeists. What happened was that people from Houston, Dallas and Austin would get their canoes and go out to the country and enter at a certain point and follow the river down and, of course, go right past all of the ranchers. What would the ranchers do? Well, they considered these people trespassing, So, they'd put up their barbed wire over the river and you'd have to duck very low to get underneath the barbed wire. Frequently, they'd also shoot at the canoeists. Therefore, we funded a project that brought together recreationists, representatives of sports clubs, and the landowners, landowner associations, and ranchers. It was attended by people from the Parks Department of Texas.

Even though our goal is not to solve problems--that is, the goal of the state committee is really to discuss the issues--nevertheless, out of this program the Parks and Wildlife Department changed its policy so that there are specific points where canoeists can enter the river and specific points at which they get out of the river and there are certain parks along the way where they can camp. They are informed before they start their journey down the river of their rights and the rights of the landowners.

Now, in that specific case, there is documentation of the success of the project. For many others, we do not have that kind of documentation and I think that the evaluation procedures are still very inadequate. Normally, we evaluate our projects in a number of ways. Obviously, the project director writes a report. We sometimes have an outside evaluator come in. We ask the participants to write an evaluation, like you all will undoubtedly be doing, filling out certain forms as to how helpful the project was. We have tabulated some of this, calculated it, but those measures are still really inadequate.

I think the program is worthwhile simply by judging the response of people primarily to the project. When they leave, they somehow know something they didn't know before; and by knowing that, they are in a position to have a voice in their own government. That's the criteria; whether people, on the basis of gaining knowledge, will be more willing to influence their own lives.

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The afternoon session opened with a slide/tape presentation, "Pride *in Heritage," on a program series which was* funded by NEH and produced by the Tulsa City-County Library that celebrated the multi-cultural aspects of Tulsa, Oklahoma. The presentation (script found in the appendix) provided excellent examples of the types of programs libraries might sponsor to promote the humanities.

This was followed by a video interview with the planners of the series, Allie Beth Martin and Sue Fontaine, who described the planning process involved. They stressed the importance of knowing the cultural resources of the community and involving a wide variety of community groups in the planning process. Many of these points were demonstrated in the section on the planning process conducted by Ruth Warncke. (This video-tape interview is available from SWLA/CELS Office.)

The final afternoon session covered the SWLA planning grant for a regional NEH project. Panel members Phyllis Maggeroli, Heartsill Young and Lee Brawner described the background of the project, the planning grant period, the final proposal submitted, and the revisions in the proposal which resulted in the project that was eventually funded. This project was officially begun on February 1, 1976. An abstract of this proposal may be found in the appendix.

Excerpts from the discussion follow:

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THE SWLA/NEH PROJECT - A REGIONAL APPROACH

Phyllis Maggeroli

I'm going to tell you a little bit about the process that the Southwestern Library Association went through in planning a proposal that was submitted to the NEH for a programming grant.

About two-and-a-half years ago, the National Endowment was a little concerned because libraries were not submitting proposals for library programming in the humanities either to them or to their state-based committees. In conversations between representatives of NEH and SWLA, it was decided that SWLA would apply for a planning grant which would result in a proposal for a regional programming plan for the Southwest. That decision resulted in a proposal for a planning grant that had three objectives. First, there would be undertaken an assessment of the humanities resources in the Southwest. Second, these resources would be evaluated. Third, some effort would be made to plan a region-wide program in the humanities.

The way that the project was carried out was through state planning committees in each of the six states involved. Each of those committees had on it representation from the state-based committee office, one or two academic humanists, and other people involved in continuing education or representing segments of the population that would be involved in programs which grew out of this planning grant. In each state, the chairman of the committee was designated by the state library association, and in each case that was a librarian.

In order to pull together the work of each of these six state committees, there had to be some overall committee and that was an Advisory Council. The Regional Advisory Council was made up of representatives of the six state committees.

In each state, one of the most difficult parts of this project was the limitation of time. There were six months in which to not only make the evaluation of resources in the states, but also to design a program plan and get it submitted to the National Endowment. In order to inventory the states' resources, each committee called on an endless number of volunteers. In the end, about two hundred people contributed to those inventories.

These inventories contain all kinds of material resources, print and non-print, in the humanities. We also looked for people resources. Perhaps the most exciting part of the project was the number of people who were identified in all of the states who could contribute something to programming efforts. These people were not only in an academic setting, but they were also people in communities who had some knowledge of the humanities and who could serve on committees or act as resource people for programs. We also identified available meeting places and AV facilities.

These inventories are by no means finished, but with the great deal of work that has been done on them, you can see how much they could offer you in terms of planning and producing your programs. The inventories will tell you what people and what areas in your state have the ability to do programming. I think the important part of this is that the resources may not be in your own community, but you'll find that you can do a lot of pooling of resources with other areas.

The state committees met and developed their plans for taking the inventories and for programming. Then representatives from each state met in Dallas for the regional meeting. It was the regional group's responsibility to decide what design for programming would be submitted to NEH.

A general overall theme was decided on by this regional group. It was "Living in a Land of Extremes." I think it was a very good theme, and from what I've heard all of you say today, it ties in beautifully.

Every state really helped work on what it truly wanted and this was part of the process. When the regional group got together, they contributed all comments that had been made in the separate state committee meetings in terms of what would be a good theme for the entire six-state region. Then, after many hours of discussion, we came up with topics, a whole list of topics that they felt would be appropriate under this general umbrella theme.

The group decided that three learning packets should be developed. These packets would be the basis for all kinds of planning throughout the region. The packets would consist of a general essay on a particular topic. It would also contain an annotated list of resources that were available on that topic throughout the region, and it would make suggestions for programming approaches. The reason these packets were developed was that there was not simply going to be programs imposed on the various states. Each community that wanted to do a program would have complete local autonomy except for some general guidelines. It would be the local community using the same kind of committee that the states used; for example, they might have the librarian, an academic humanist, and general people out in the community who would get together and decide what kind of program they would like to do using the theme and these topics.

Under the general project plan that was submitted, there were two large demonstration areas in each state. Each of the six states had two areas that the state committee decided on. Those locations were decided on because of strength in resources, the ability to carry on programs, and the ability to spread those programs throughout the state.

This whole project was submitted about two months ago and Heartsill Young will pick up on what happened to it and what the future of it is going to be. What I would like to add in general terms about this project is that the same kind of process that was used to develop the project plan is the kind of process that you will all need to use in your local community as you develop programs. I think it is important that you understand that no one said this is how it's going to be. It was the end product of many people getting together and pooling their ideas, arguing over them, thinking them through and discarding some ideas and combining others. This was the essence of the process. One thing I would most like for you to understand about the process that was followed in developing the project that was submitted was how exciting this process can be. There isn't one of us who doesn't think he or she can sit down and write a program whether it's on a cultural topic or whatever. It's sure a lot faster. We don't have to consider anyone else's feelings or concerns and most of us can do that. Having had some experience with planning, I always want to convey the excitement of finding out what people can come up with in a group.

Don't worry if you don't decide everything at the first meeting. What is important is that people meet together. We found out that everyone, both academic humanists and librarians, had something to contribute. It was so exciting to find out how much people had to offer each other. This is what I hope you will all keep in mind as you plan these programs: not only will there be a lovely program, but that programming starts from the day that you get together with your planning group. Their ideas will become part of your thinking.

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Heartsill Young

I expect that all of you have faced a situation of having to adjust to a budget cut of five, ten or even fifteen per cent. Have you ever had to adjust to a budget cut of fifty-six per cent? That's what happened to the budget of our NEH grant proposal.

The purpose of the general grant proposal remains the same in the modification of that proposal which we are now negotiating. The principal purpose of this project is to stimulate the use of the public library as a medium for relating academic humanists to the current concerns of the general adult public through the development of library humanities programs. The programs will focus on the multi-cultural, multi-lingual heritage of the Southwest and on current concerns that are shared region-wide.

The project will involve academic humanists who will present historical background, site parallels, and give perspective to the programs. The project is designed to augment and complement the activities of the state-based committees for the humanities in the six states of the SWLA region.

We developed first of all an umbrella theme, "The Southwestern Mosaic: Living in a Land of Extremes." Then, we chose several subthemes related to the more general one including "Southwestern Cultures and Their Contributions to Present Society"; "Attitudes on the Use of Natural Resources"; and "Evolution of Political Institutions and Leadership in the Southwest." This was the basis of the program. We would involve also in the project a regional council composed of librarians and academic humanists. The program itself was to be carried out largely in local demonstration areas--two in each state.

Programs were to be carried out within these demonstration areas not by one library, but by a system of libraries in that area. The selection of the theme was to be left to the local demonstration area. It was to be determined by a planning group of librarians, academic humanists and representatives of various community groups meeting and deciding what the interests of that community were around which programs could be built. There was also built into this local demonstration area program funds for staffing because we knew that most public libraries could not, with their present staff, develop and carry out programs of this nature.

We asked for a grant of $780,000 with most of that money going to the development and implementation of programs in the demonstration areas.

The learning packet element was another essential element of the general program. That was the only part of the program that was left to us by NEH upon review of the general proposal. NEH is awarding us a grant of $120,000 to carry out that learning packet element of the general proproposal, provided that we can negotiate with them and produce a satisfactory modification of the general proposal.

You can imagine our reaction. I think I know why the local demonstration areas were eliminated. I think the feeling was that we would be stepping on the toes of the state-based committees and I can see some justification for that. However, we were not willing simply to produce a learning packet and nothing more, and just hand out a list of resources. We felt we shouldn't accept the grant unless we could develop a project that would stimulate the use of the state-based committees by public libraries in developing humanities-based programs. We think we have developed a modification of the proposal that will do that.

The modified project would produce a learning kit to assist small and medium-sized libraries primarily in the southwestern region in the development of humanities programs, and it would offer direction to them in making application to the state-based committees for the humanities for grants to implement the programs.

The kit will consist of the following items: Three learning packets based on the central theme and I have given the three examples of possible sub-themes. Each of the packets will consist of an analytical overview of the topic written by an academic humanist and also an annotated list of materials. We followed the original proposal to this extent. Then, a suggested program series for each of the learning packets consisting of the title and format of each program in the series, followed by a brief paragraph indicating the relevance of the program to the packet topic and the reason for the recommended format. The learning packets would deal with the general theme, but around that theme would be developed a program series each dealing with a sub-theme or a particular topic. The learning kit would also include a guide to the resources, persons and things, in the region pertaining to the topic of the packet and derived in part from the humanities inventories compiled during the planning project. We need to refine the inventories somewhat because parts are spotty and need to be filled in. Then, we would provide regional guides to the humanities resources or roadmaps showing points of interest in the six states relating to the topics of the packets. Also, a manual and guide for program planning and development supplemented by a 35 mm slide/audio tape package including information on how to identify and work with local groups, how to handle publicity and public relations, how to plan programs, how to submit proposals for program funding from each state-based committee in the region. Finally, the kit will contain directions for adapting and using kit material in planning regional programs.

The broadest possible distribution of each item, except the slide/audio tape supplement, will be to small and medium-sized libraries in the region. The slide/audio tape supplement to the manual would be distributed through the state libraries in the six states of the southwestern region.

We will be trying to carry the public libraries in the region up to the point of submitting proposals for grants from the NEH state-based committees. We would have done a good deal of the work in the development of packages for you. We would have suggested program topics. We would have provided the manual, the roadmaps, the directions for adapting the kit for your particular community. The thing this lacks that the original proposal contained is the development of programs by a system of libraries. However, that possibility isn't ruled out here because systems of libraries could collaborate and present joint proposals or collective proposals for grants from the state-based committees. We've tried to do the best we could with what remained to us. I think that this program could stimulate the development of humanities-based programs in public libraries using funding from the NEH committees. I hope it will do so. One of the problems is in the choice of the general topics; I think these will really need to be general umbrella themes which will allow you a good deal of latitude in developing topics from them.

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The National Endowment for the Humanities has established separate committees in each state to implement their public programs division. Dr. James Veninga spoke in an earlier session about the state-based programs and their implications for libraries. In this symposium, representatives from five states in the region discussed the various themes selected, the guidelines for proposals, and the grants which have been implemented by the humanities committees in their respective states. These representatives had worked with the planning committees formed in each state under a program planning grant administered by the Southwestern Library Association and funded by the National Endowment for the Humanities. Speakers included: Vivian Cazayoux, Chairman, Louisiana Planning Committee; Lee Brawner, Co-Chairman, Oklahoma Planning Committee; Grace Stevenson, Chairman, Arizona Planning Committee; Norma Bobotis, Chairman, New Mexico Planning Committee; and Heartsill Young, President, Southwestern Library Association representing the Texas Planning Committee.

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FOCUS ON THE INDIVIDUAL STATES

A SYMPOSIUM

VIVIAN CAZAYOUX: The theme of the Louisiana State-Based Committee this year is "Right in the Marketplace." This year, the committee wishes to bring the perspectives of the humanities to bear on three separate but interrelated areas of concern to the citizens of Louisiana. These are the three subtopics to the theme. The first is "The Role of the Consumer in Louisiana"; the second is "The Role of Louisiana Women"; and the third is "The Powerlessness of the Poor."

Projects this year will deal with how those affected in the three areas given in the subtopics ought to be seen as having a right in that area of human life called the marketplace. To define how the word "right" is being used in this theme: by "right" we understand, in its generic sense, a power to which one is entitled. This entitlement becomes specific in moral, ethical, legal, historical and social power. Then, to define "marketplace": the marketplace is a meeting place in the broadest possible sense of potential buyers and sellers, in other words, the entire social system.

In the three areas of public policy delineated, how is it that there is a right in the marketplace? The rules and relationships of the marketplace cannot be determined solely by the demands of profit and efficient production. The marketplace is a means, not an end in itself. Production and exchange are activities that meet vital human needs. They should serve the needs of the human person, not vice-versa.

In addition to the program development booklet which explains the theme and outlines the procedure for developing a proposal, there is also a sample proposal from a previous year in the materials distributed by the Louisiana Committee. The committee has also developed this collection of essays related to the theme. These, I think, are quite good; in most cases, they are written by members of the state committee and humanists from the various universities in the state. They cover such subjects as: "History in the Marketplace: A Paradox"; "Is Wrong Right in the Marketplace"; "The Consumer, the Poor, and Women: A Jurisprudent View." There are two which I think will be particularly interesting to librarians because they relate to literature and the right in the marketplace and they analyze various pieces of literature through the years and how they develop the theme and the three subtopics.

In the back of this publication is a section that's called "Topics, Ideas and Questions Related to the State Theme." These are excellent and very suggestive. I'd like to mention a few of them. For instance, under the general topic "the marketplace," the question is raised: "what is the future viability of a society in whose midst substantial segments of its populace stand outside the economic and political mainstream?" And then under the topic "consumerism": "Does the consumer buy only goods, or does he buy ideas which need discussion in order to effect decisions which could bring about the living of more complete ideas?" Under the topic of women: "Are there limits to full participation by women in the marketplace of economics, ideas, education, and skills? If so, at what points and for what reasons?" And under the topic of the poor: "Literature has attempted to communicate the full meaning of being poor and at the same time offers new hope for those poor who are aware of their plight." This gives you an idea of what is included in the Louisiana State Committee materials.

I know you're all familiar with the American Issues Forum which is being developed this year by the National Endowment for the Humanities in cooperation with the American Revolution Bicentennial Administration.

There are suggestions for how the topics that are being emphasized in the American Issues Forum could be related to the Louisiana theme. It takes it month by month, and relates the emphasis for the month to the Louisiana theme. In addition to that, and this would be very useful if you decided to develop a theme such as "Literature and the Right in the Marketplace," there is a section in this publication which gives a partial list of resources. Under the various topics of women, consumers, the poor and others, there are books suggested and selections from literature through the ages. I think there's really a wealth of material in these publications that will be suggestive to Louisiana librarians to apply for grants.

LEE BRAWNER: The Oklahoma theme is "Citizen Values and Community Decisions: 200 Years After Independence." I might mention a little bit about how this theme came to be developed. I suspect that similar things happened in each of the state committees. It's based on the assumption that people will come to programs when the topics are of vital concern and interest to them, so Oklahoma wanted to know what were the concerns or public issues in the minds of people in Oklahoma. In 1973, a survey was made of attitudes and opinions on community social issues. It polled minority representatives, radio station managers, farmers, librarians, city officials, housewifes. The results of that survey make very interesting reading.

The survey showed that 57 of the respondents identified problems directly relating to government and citizen involvement as a high priority. The second highest priority was education. That was followed by 37% who cited a concern for industrial development and they related that also to employment, economic growth, and the environment. The first priority that came out of that collection survey was the question of who holds the power in making decisions on these issues, the citizens or the government? The question of power in government led to the consideration of the theme that you have here today.

In the first three and a half years of operation, the humanities committee in Oklahoma funded over a hundred projects, and they tried and were generally successful in getting projects in every geographical area of the state. Now, I make this distinction because your humanities committees are very interested in getting geographical distribution. You might consider it an advantage in a way if you have not had a humanities project in your particular area. You're going to get a lot of attention because they want to get spread out over the entire state.

These grants have ranged in amounts from $100 to $40,000. A variety of sponsoring organizations receive these grants: local community organizations, colleges, universities, libraries, museums, historical societies, and ad hoc groups that form out of an interest. Formats range from workshops to film and discussion series to newspaper features to television and radio. Thirty-four grants were made in 1975.

I'd like to focus on some of those, as many of them relate to a library grant that is currently underway in Oklahoma. Seven library systems were concerned with the effect of the 1973 Supreme Court decision regarding obscenity and the new definition which that decision places on contemporary community standards. As you all know, it is a very nebulous statement, "contemporary community standards," at least it certainly was in Oklahoma. We do not know what contemporary community standards are, nor has the Oklahoma legislature passed any new obscenity legislation since that Supreme Court decision.

Given that as a basis, we in the systems began looking at the possibility of a state-wide program that would allow us to get some citizen dialogue with humanists to explore this issue. I'll tell you a few of the ingredients that we built into the proposal. We built in funds for a project director who is a humanist and who is a part-time professor at the University of Oklahoma and has a good background in the humanities. We liked what she knew about libraries and the way she related to us, so we built her into the project. We also built in funds for an advertising firm to handle the publicity and preparation of at least 70% of the things we produced. We wanted two other things to happen: we wanted to have state-wide programs and we wanted to have local programs. This was, of course, the initial thrust of the SWLA proposal to NEH.

Let me just review the two levels of programs and what a few of them are. First of all, the questions which any of these programs are going to be addressing are questions like: "What is community? Can it be as broad as the state?"; "Are there really contemporary community standards? If so, what are they?"; "What are the human values and moral dimensions that are represented in these values?"; "Do we have different standards for children and adults?"

As you can see, it was a rampant field of potential programs. We chose to approach it on the state-wide level through the production of a television documentary which traces the historical development of obscenity in part, and it also looks at Oklahoma's values and current obscenity laws. That was the first thirty minutes of that production. We also built into the grant the fee for the person who wrote the script. The second part of that production gets into the local part. It has already been shown in Oklahoma City and Tulsa, and the second part is different in each place it is shown. It consists of one or more persons, a panel, representing opposing views on their interpretations of community standards. In Oklahoma City we used a minister who felt there should be restrictions, and we used a professor of history at Oklahoma City University to represent the opposing view. The point is in that second part of the program, it will be different in each community wherever it is shown in the state.

We produced a four-part radio series that is being produced over about 25 to 30 radio stations. We went to the Broadcasters' Association in the state. They were very cautious about even giving us recognition because I guess they thought, what can libraries do to produce a radio series that would be worth even airing? We took the first tapes to them of the interviews and they were interviews with everyone from a Black Muslim to the chief of the local FBI office to the man on the street. There was some fascinating dialogue. The radio stations heard some of that, and they are signing up for it almost faster than we can get the tapes made. The program has a talk-back feature wherein citizens in a particular area can call in and have a question and answer talk-back.

We're also doing a film series. This is a film and discussion series using films to explore both sides of the issue, both sides of the question, followed by discussion with trained persons who know how to lead a discussion. These are being held all over the state. Not every community chose to do those, but a number of them did.

There's also another series, a reading and discussion series, wherein an academic humanist overview the films or reading for the evenings, and then the discussion concentrates on those readings. I have some of the examples. This is one of the books (Censorship: For an Against) that is used in the readings. We purchased copies of the book through the grant to make available to everyone who signs up for the reading and discussion series.

There's a newspaper feature article series that hasn't caught on as well as we would hope, but I'm still optimistic that newspapers will pick it up. It explores the historical and legal aspects of the freedom to read, citizen values in determining what you may have access to. It's a four-part series, and so far we haven't had that many people pick it up in the press.

We also have a Banned Book exhibit that travels. We felt we had to get books in there somehow. This really has created some interesting sidelights. It is simply an historical review of books that have been banned or ostracized or kicked around over the years, and not just in the United States. It dips into history back over 200 years, and looks at books like Tom Sawyer and the Bible and Ralph Ellison's Invisible Man. It really catches people up short when they walk into a branch library and see an exhibit which immediately attracts them because it's got a huge banner which reads "Banned Books Exhibit." They walk over and see Huckleberry Finn or Tom Sawyer and say "What is this?"

The individual libraries are doing different things. In Tulsa, for example, they're having a discussion series on the textbook controversy arising out of West Virginia. We in the Oklahoma County Library chose to have our series talking about three very mild topics: sex, politics and religion. We began with a town-hall debate with two attorneys taking opposing views on censorship and community standards. We went on then with a reading and discussion series and a film and discussion series and a banned book exhibit which is circulating around. We put together ten banned book kits. These are really pretty simple; they consist of twenty-five representative paperbacks because we got more mileage out of those. They have a little label on the front saying "BANNED BOOKS" and we put a plastic jacket on them and copies of this banned book bibliography with an introduction by an academic humanist discussing the question. We notified the libraries that would be getting these what the titles would be and we urged them to buy duplicate copies of all of the titles on this list and to exhibit these specimen books with the exhibit and the brochures. Then, to put their own circulating copies out. Those that are doing that are getting a good response.

We've created quite a bit of interest in the question and I should say that in the film and discussion series, we've had very good give and take between the participants. Again, remember that all of these programs are non-advocacy. You cannot take a position on them, and we've been very careful to give a balance of readings and films in all of the programs, and not to leave ourselves open to criticism about being slanted. We do feel it can have some good effect and a more intelligent electorate when they do begin looking at changing the obscenity laws and modernizing them in Oklahoma. We hope these people will have some fresh points of view to consider.

It has been a fascinating program for all of us, and I would close with one thing. We were talking yesterday about helping to plan programs. The best time to talk about a program, if you're going to do a follow-up, is while that program is underway. This same planning committee applied for a workshop grant, a program development grant, through the Oklahoma Humanities Committee. We'll be holding a workshop for small and medium-sized libraries to look at the project as it has been put together. We tried to package it in such a way that they can take parts of them and use them in their libraries with whatever modification they wish. The workshop costs all of $900. The Humanities Committee was just astonished when they saw what a small price-tag it was, and they really liked the idea of propagating a good program into as many areas of the state as they can.

GRACE STEVENSON: The Arizona Council for the Humanities, under the direction of Mrs. Lorraine Frank, has done a number of things around the state. Most of their grants have been to the universities of the state. One very notable one was to one of the professors at the University of Arizona who held a series of seminars in little towns all around the state, and published a booklet with the essays. They also made a grant to the city of Phoenix to study the role of women in the bureaucracy of Phoenix. However, I'm going to spend my time mostly talking about what they have done for libraries. The only library that has applied for a grant from the Council has been the Tucson Public Library.

The state theme in Arizona is "Frontier Values Under the Impact of Change." We have not changed our theme this year. As you all may have heard, Arizona is a fairly conservative state economically, politically and socially. Our legislature ranked forty-third in the list of fifty under efficiency when a study was made a few years back. We still live under a good deal of the old frontier values. We still make much of the cowboy mystique. Everybody wears boots and big hats which they never take off. This, of course, is good for tourism which is one of our major industries. The tourists love to come and see all this, so we have to play it up. But it also has an effect on what happens in the state.

This is one of the fastest growing states in the union. We've had between 35 and 40% increase in population in the last fifteen years. This has made tremendous problems of course. How do you provide public services for all these new people? New industries coming in, great demands on the already scarce water in the state, these are some of the problems and some of the things we talk about.

I'm going to spend most of my time talking about the two projects which have been funded for the Tucson Public Library. One was in the amount of $8,000 which we had to match in-kind, of course, but that is not too difficult to do.

The city of Tucson celebrated its 200th anniversary this year, and they had their bicentennial with a big week-long whing-ding at the community center. In planning this program, the library staff got together with the planning committee, which consisted of representatives of the Friends of the Library who furnished some of the cash which was going to help get the funds, representatives of the Women's Studies Division of the University of Arizona, the Tucson Bicentennial Commission, the City Attorney's office, and one of our Councilwomen who was also Chairperson of what was at that time the ad hoc committee of the commission on women. They, of course, worked with the library staff on this. They took as their theme the International Women's Year. We had some quite ardent feminists on this committee. On Women's Day during the week-long celebration at the community center, the overall theme was "The Role and Place of the Arizona Pioneer Women and the Changes in their Status: Women at the Frontier - Their Contributions to Southwest History, Then and Now." They did a day-long program with a program on career counseling in which they brought in women like a jet mechanic and telephone linesperson and a soil conservationist, not the ordinary secretary or educator, but people who had unusual occupations. They also had a panel of five successful women who were judges and pharmacists and scientists and our woman council member. Then, they had a skit in the Little Theater in the Community Center by "The Invisible Theater" called "What's a Woman Like . . . You?" There were films about women and we had exhibits of books and all kinds of materials and photographs from the public library and from the State Historical Association. This was the day-long program.

This was followed up by four weekly programs held mostly in the branch libraries, presenting the four major ethnic groups that took part in the early development of Tucson. The planning committee I mentioned before worked in cooperation with the women from these ethnic groups to plan these several programs. They were extremely successful from the point of public interest. We had standing room only at most of these and sometimes people were turned away. Of course, what they were supposed to do was to stress the background of these women in early Tucson history, and what is happening to these women now, and how their status has improved, if it has. Some of these groups did better than others.

There was no problem in getting people to come out and watch four Navajo women doing silversmithing and weaving and so on. The problem is to get them to relate these to the local public policy issues. This was done by some groups better than others. The woman who did the presentation here did a very good job of talking about some of the Indian women who had achieved positions of importance both locally and nationally. She described how they make money through these beautiful crafts. This was held in the state historical commission building because they have such marvelous exhibits to show.

The Chinese women I don't think did quite as good a job of this. They had a marvelous presentation with cooking and dancing and judo and karate, and a wonderful slide presentation, but they did not do quite as good a job of bringing in the current situation of Chinese women as contrasted to the early situation.

The Black women I think did the best job. We had some Black women on this panel who were absolutely remarkable. What they talked about mostly was the problem they had in realizing they could get an education, that they could do things, and they kept making this point to a very large audience. They said that "we are not representative. We are unusual members of our race, and what we have to do is to hold out a hand to these young people who are coming along and convince them that they can do these things because we were convinced in our early days that we were underachievers, that we could never do these things." A woman judge said, talking about whether or not there were Black women on the Arizona frontier, "if there was one white woman that had a baby and needed somebody to help her in the kitchen and take care of that child, you can be sure that there was a Black woman there to do it." They did an excellent job of relating this to the current problem of the women in the minority group.

The library also put out a learning packet. This learning packet had the little slips pertaining to each one of these programs with a bibliography and a description of the program. Films were shown at the community center on International Women's Day. It has been a very successful program.

We moved from these minority women to the talk on the early frontier women who were Anglo women. Despite the myth of the gentler sex, one of these women held up a stage coach in the early days. I don't know just how much relation that has to the present day, but this one led to the fight in the Arizona Legislature of which her husband was a member that finally got the woman's suffrage law through in Arizona. We had one of the early woman's suffrage laws in Arizona. That, of course, follows through to the E.R.A. This is one of the things that we're going to feature in our next series. All of these have been put on videotape and will be available to use in our smaller libraries around the state. All of the learning packets and so on will be available to the smaller libraries.

Just about two weeks ago, the library got a $16,000 grant from the Council on Humanities for participation in the American Issues Forum which they will call "Arizona 200." This project was discussed with the Arizona Historical Commission, the Tucson Bicentennial Commission, the University's Bicentennial Commission, the Museum of Arts, the Friends of the Library, KUAT radio, Pima College, the Parks and Recreation Department, the State Community Resources Office and the Arizona Council on the Humanities. It brought all sorts of people in; and I must say, for these programs, we have had the most wonderful coverage. Our television stations, not just the educational stations but also the big CBS program, come down every night and do a TV program on this. It's shown on public television and commercial television the next day.

The important thing about this, and this is if you'll remember what the NEH people kept stressing when we were planning the SWLA program, was the business of building a structure, a long term structure, in your community which you could work with. This is what we've found so valuable. I've gone around with our Associate Director to office after office to talk about these programs. These are community relationships that will benefit the library for a long time to come.

The American Issues Forum topics will be adapted to Arizona problems, like "The Land and the People" will be alternatively "Energy Sources in Arizona" since energy is so important because we have so little water. "A More Perfect Union," one of the national topics, will cover the Arizona legislature. "Certain Inalienable Rights" . . . we're going to take up Senate Bill No. 1 on the freedom of information. The formats of these will be determined by the coordinators who will be the academic humanists. We have an academic humanist on the planning committee and he has offered to round up the academic humanists for us. Formats will be determined by him, and by the people who are going to participate in the program. We will have all kinds of formats. We will have AV and lectures and discussions and readings and videotapes and little theater skits and so on.

Learning packets are being prepared for all of these. Learning packets will contain lists of books, magazines, documents, photos, films, etc., that apply to the topic. It will include a speaker's list and a list of agencies and organizations in the community who are prepared to help cope with the problems that are under discussion.

The interesting thing about this is that the State Council on the Humanities has agreed that if any of the small towns in the southern Arizona region want the program, they will provide the funds to transport these programs to them.

NORMA BOBOTIS: I'm speaking for New Mexico. No libraries have put on any programs in the humanities. I understand that 95% of the programs have been sponsored by universities, and for this very reason, the humanities committee wants to encourage libraries to put on programs.

In the past, the theme for New Mexico was "New Mexico's Cultural Mosaic: Design for Cultural and Educational Opportunities." Now that has been changed, and it is now very broad and improved. It is "Human Values, Public Decisions, Traditions and Change: Can We Fulfill the Promise of

1776?" As you can see, this covers quite a range. It is quite broad. In fact, any significant public issue can be explored under this theme. In the past, the humanities committee has funded programs examining the public issues of illegal Mexican aliens in New Mexico, Multi-Cultural Education, and at-large versus districting political representation.

There was one very interesting program entitled " Albuquerque, 1940 to 1975: The Human Dimensions of Rapid Growth." Just like Arizona, New Mexico has been growing very rapidly and this is also causing many problems. This program was sponsored by the American Studies Department at the University of New Mexico.

Another theme that was handled was "The Status of Bilingual Education After the Recent Supreme Court Decision." This was done by the City of Albuquerque Human Rights Board. Some other topics discussed were: "The Impact of Navajo Life on Growth and Technical Change in Northwestern New Mexico"; "Medical Services in a Boom Town Environment: San Juan County, New Mexico"; "Employment Opportunities and Problems in a Multi-Culture and Multi-Linguistic Area." As you can see, a lot of the programs are multicultural. That was the original theme: "The New Mexico Cultural Mosaic: Patterns, Designs for Educational and Economic Growth." There is a mosaic pattern in New Mexico and various ethnic groups have contributed to the cultural development.

Before coming here, I spoke to Alan Gerlach who is the Director of the state humanities program. He gave me some interesting pointers which I'd like to bring across to you. One thing was that, in order to present a program, you must focus on an important public issue. You can select almost any topic providing it deals with a public issue.

One of the things that Alan was saying was that it's really ironic how in larger cities you attract small audiences; of course, this is because you've so many other distractions that bombard people and their interest is not just focussed on one little public issue. Smaller towns have been able to attract larger audiences.

Another problem is dealing with scholars. What is the role of the scholar? There is a pamphlet called The Role of the Scholar that discusses involving humanists. The problem is what is their role. Sometimes, of course, scholars and humanists are not trained in these issues. They are addressing the adult that is out of school; they are not addressing a classroom and they are not addressing other academics. So the problem many times is that they do not talk on the level of their audience. They continue to talk on a much higher level which is not comprehensible to the audience. Another problem is the format, the formal approach of the lecture is often not a good medium to use with an audience.

Another requirement for programming is working with other community groups. Once you have an idea of what you want to do, you try to get your community groups to support it, and to get involved. You must also include humanists.

Now, in New Mexico, there are various things that are available for you. There is a film entitled Land and the Pursuit of Happiness which probes the past, present and future of land use from different cultural and interest group perspectives. Another thing that is available is a film called Illegal Mexican Aliens in New Mexico. It examines the issue from the historical, judicial, philosophical and other viewpoints. Other films are also available.

In New Mexico, the Humanities Council can also provide your group with a program package called "Bicentennial Special Program Package for the American Issues Forum." This may be available in other states.

One thing that was mentioned also was that programs should be open-ended, not solutions in themselves. They should cause people to walk away thinking because various alternatives have been offered and a mixture of viewpoints have been expressed. This is an excellent opportunity for libraries to get involved. Very little, if anything has been done by the libraries in New Mexico, and this is, I think, the open door especially for the smaller libraries throughout the state who are able to attract the larger audiences. I think this is an excellent opportunity.

HEARTSILL YOUNG: The theme of the Texas Committee is "Government and the Individual." This is a very broad umbrella. As to how the theme came about, I'll quote Sandra Myres who was the Executive Director of the Texas Committee. She said "it was born out of the real concerns people in Texas have over the conflict between individuals and government. People are concerned that the political has become so bureaucratic that the individual can do nothing." Well, this certainly isn't new, is it? The relationship between government and the individual, and the conflict between them, is current now; it was current ten years ago; it was current fifty years ago, and even two hundred years ago. If you look at it one way, it's a current theme, and in another sense, it's a timeless theme.

The name of the Texas committee is the Texas Committee for the Humanities and Public Policy which means that programs must relate to the humanities and they must relate to public policy. To point this up, I want to read you two statements from the guidelines of the Texas Committee:

> "Projects should seek to bring humanistic perspectives to bear on the consideration of public policy issues and heighten sensitivity to the conditions and aspirations of man's existence. The committee favors proposals which explore our humanistic heritage for its useful bearing on the contemporary political process and which show promise of bringing better understanding of the individual citizen's most satisfying role in shaping public policy decisions."

The program, then, must involve an issue or issues of public policy which relate to the state theme.

> "The theme obviously is a broad umbrella. Under it are many sub-themes relating humanities to public policy which might be developed and explored. While the broader questions addressed above are essential to programs funded by the Committee, programs should focus not only on concerns, but on specific public policy issues--issues on which citizens must make decisions either directly or indirectly. Such issues might include school finance, law enforcement, medical and health care delivery, municipal services--the possibilities are many.
>
> Action, per se, is not the aim of the program. However, topics discussed or activities undertaken may aid participants to develop means to participate in and influence the decision making process."

By way of illustrating this dual approach to programs, presenting the humanities and public policy, an example is one that Jim Veninga used yesterday: problems of public rivers and streambeds in Texas, property rights and individual rights. Relating to the humanities, the program gave historical background of the present law and the controversy arising from it, differing cultural attitudes concerning land and water and their use. As to public policy, the program related to the present law defining public rivers and streams in Texas and their use.

Now, as to the theme or sub-themes under this umbrella topic, "Government and the Individual," I've tried to classify them for you. Of course, they could be classified in various ways, but I'm offering these classifications: external influence on government and the political process; the political process itself; government and individual relationships, that is, how individuals, singly and collectively, can influence government; individual rights, which naturally would grow out of such a topic; and the rights of ethnic groups.

As to external influences, one program related to religion and public policy. The topic was what was called "civil religion." Another program, "Values Affecting Government and Public Policy," dealt with the values that enter into public decision making and particularly by government bodies. Are these values all materialistic as we sometimes think they are? Do we really have a government of the people, by the people, and for the people? Or a government of special interest, by special interests and for special interests?

As to the governmental process, there was a program related to the nature of governmental communications and the way these communications affected the public's attitude toward government. As to the relationship between government and the individual, these programs took several shapes. The Constitutional Convention in Texas spawned several programs relating to the revision of the Constitution. A discussion of what should be included because of political influences in the state--a look at political realities and the effect they would have on the contents of the Constitutional revision because a number of special interests in the state wanted the Constitution to provide for their interests.

There was also consideration of local government and its relationship to the individual. We even get down to the specific program which dealt with revision of a city charter, what revision was needed and the process to effect charter revision. There was another program which dealt with the relationship between Athenian democracy and present-day government and politics in the state of Texas. If this came off, it was quite a feat. But this was a program by the Friends of the Classics in a city in the state of Texas, so you can see how classics might be related to public issues, and I expect it was a pretty good program.

There was another program devoted to how individuals, singly and collectively, can influence government, how the formation and activity of neighborhood organizations attempt to influence local land use issues. There was another program that got around to this relationship between government and the individual in a round-about way, in that it dealt with the population shift in the panhandle, how the younger element of the population left the panhandle and left the older citizens of the state who had to assume, then, greater responsibilities for determining public policy in that section of the state.

Now, there are a long list of programs dealing with individual rights and I'll only touch upon a few of them. One I've already mentioned, the use of streambeds in the state which has to do with the conflict between property rights and individual rights. The streambeds were, of course, owned by the state, but the streambeds were abutted by private property. The conflict there was between those who had a right to use the streambeds, but not the private property and the conflicts that arose between them.

There have been several programs related to law enforcement, attitudes and values regarding several areas of law enforcement policy. A program was produced, as might be expected, on the Equal Rights Amendment with, I think, a very poorly worded topic: "What do Women Really Want?" This may be taken to mean that they don't know what they really want, or that they want to make us think they want one thing, but they really want something else. What are they conniving to do, really?

There were really several programs related to health care, public expectations and the goals of health care. There was only one related to the economic situation, to my surprise, titled "The Impact of Inflation on Individual Freedom, Human Values, and Societal Goals."

Well, you can see from this summary of programs that many topics remain to be explored. For instance, I referred to the population shift in the Panhandle; there have been other population shifts in the state of Texas. There has been the influx of the military, the large military establishment in the San Antonio area, which undoubtedly has had an influence on government and the political process at the local level and at the state level, too. There has been a great increase in industrialization in the state, and a great influx in population from outside the state to the metroplex areas of Dallas and Houston. The political nature of those areas has changed in the last few years. These outsiders have had an impact on government and the political process in the state of Texas.

I mentioned the lack of multi-cultural programs and a number of these programs begged that approach which was not provided. If you look at the list of sponsors of programs, you will find that most of them are listed as having one individual sponsor. A number of these also begged for co-sponsorship, and this, of course, is what the public library can do to bring community organizations together to focus on these programs that are related to the theme.

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The Sunday afternoon session was planned to give the participants an overview of the quality of life in the Southwest. The discussion focussed on the geography, climate and cultural factors that make this area unique. The interweaving of these themes represented an example of the type of program participants might develop in their libraries.

Dr. Joe Frantz, Director of the Oral History Project of the Texas State Hisotrical Association, spoke to the group on "The Soul of the Southwest." The first part of Dr. Frantz's presentation was devoted to a film entitled "Time Piece" which deals with the disappearing rural life style in the Southwest. The twenty minute film was written and produced by Elton Brandon under a grant from the National Endowment for the Humanities. It is available for purchase or loan from the Texas State Historical Association, University of Texas at Austin.

* * *

The Soul of the Southwest

Dr. Joe Frantz

You know, this was all silent land once--just vastness and nothing more. And then, man took that land bridge presumably from what we call Siberia today and walked down the Alaskan Peninsula and the Alaskan Panhandle, which is inverted to the Texas Panhandle, but faces South. Then, on across Canada, across the west and fanned out across the country. Men stopped off along the way and picked up different methods of speech and grew different according to what the soil gave back to them. You began to have, instead of a great silent land, with just the sounds of birds and the chattering of squirrels and the occasional tumbling of a rock and the flowing of a stream, chattering people, and people noises. Gradually, as you know, we filled it up.

About this time, in 1528, there washed up on the shores--presumably on Galveston Island--Cabeza de Vaca, two other Spaniards, and a black Estabanico. They walked and walked until April first, 1536, almost 7½ years after they had showed up on the west coast of Mexico. Having transversed most of lower Texas from Galveston, roughly between San Antonio and

Corpus and on over to the Rio Grande and up and down both sides of it, crossing it and northern Mexico, and coming upon the Spanish garrison which looked upon them as wild creatures, they were almost killed before they were accepted as fellow Christians into the Spanish stronghold.

Appropriately, then, you had three of our ethnic groups showing up immediately--the Caucasian, the Black meeting with the Indian; or the Spanish and the Black meeting with the Indian. And this has tinctured on experience ever since--A people who are diverse and who we've finally recognized as being diverse. I suppose what put the official stamp of approval on it was the Hemisfair in San Antonio in 1968, which we called "A Confluence of Cultures." If you have been to the Institute of Texas Cultures down in San Antonio, you know that they've come up with about a score and a half of racial and national groups who've somehow made Texas what it is today, a "confluence of cultures."

The first thing I think you need to think about in this part of the world is the universality of the area. Here, in a smaller way, is not the melting pot. We've just about decided the melting pot never melted, but that general pot that we had that made up the United States of America, and which has now become a sort of microcosm, and not too micro, the area of the Southwest. Triethnic, primarily: black, brown, white, and as you go further west, a very heavy overlay of Indian. Four of the five ethnic groups that populate the world, the other being of course the yellow which we have some in this part of the world, but not too many; all of them of course imports for labor reasons, but not having a strong impact on the region.

The first tradition to remember, then is our diversity. The other tradition that naturally accompanies it, is the tradition of getting along. We have not always done well; we've had problems of understanding each other; we've had problems of meshing our own desires. Somehow, we have endured, some on top and some on the bottom and some shifting; but nevertheless, enduring. So this is the first tradition, the tradition of the worth of people regardless of color.

Another tradition, of course, has been that of amplitude because the one thing you get in this part of the world still is the feeling of space. You drive out here from Austin on Highway 290 and on the edge of town it says, "El Paso," 594 miles. I can remember when it said 598, which means we've grown closer. I'm sure El Paso has grown closer. If we keep growing at the same rate, I'm sure that in another thousand years, we'll touch, but it's going to take it that long.

There's not a lot--and I'm not meaning to put down your home town--but there's not a whole lot betweeen here and El Paso. There's Fredericksburg, and depending on the route you go, Ozona, and Sonora, but basically you're not seeing more than sort of out-of-way-places. It's all open space and it gets increasingly open the further west you go. Just to the west--as you cross the Balcones Fault which separates Texas like some sort of cultural knife--the trees begin to stunt, the cedar appear, and the land gets rocky and the topsoil gets thinner. You've left behind all that vast

Mississippi valley with its agricultural richness which we know from here eastward. Then, by and large, you're looking at the outcroppings--the far east and southeast outcroppings--of the Rocky Mountains. You can see that it colors the whole history of Texas. Back when integration was a real concern in this state, things to the east of the Balcones Fault pretty well took the Alabama attitude and said, "never." Things to the west did it sort of automatically. The east of Texas--east of the Balcones--is really a part of the old south. To the west, again, it's western; it's open; it's one thing that always gave Lyndon Johnson an identity crisis because he grew up in an area that was a transition area. Johnson City, very heavily Anglo, and just to the west, you begin to move into the Germanic and then the Mexican portions of Texas. As you go further west, then the Indians became an increasing factor; and Johnson walked around in his cowboy hat and his high boots and said, "you all." He couldn't quite get rid of either and couldn't quite entirely belong to the other. That's a crisis that bothered a lot of Texans. We did join the Confederacy in the Civil War, but we had to chase a lot of Germans to Mexico to make it stick, and we've got a rather nasty period of our history in there. One that is equaled by the original 13 colonies chasing the loyalists into Canada, burning their crops, destroying their homes, and generally making life hellish for them and making in this case usually permanent emigrants out of them. We then have an area, about which it is said, you can see farther and see less than anywhere else in the world.

I once accompanied a professor at the University of Chicago out to Sul Ross University in Alpine. He wanted to talk about urban problems. He missed his audience entirely. This is a school you know with more hitching posts than it has parking places. A school where you still accept an excuse, "Sorry sir, I had to miss an exam today because my horse was sick." We had lunch that day with the Dean of Women in the student dining room, and my acquaintance was fascinated by all the pegs on the wall and said, "why?" She said, "well, that's where they hang their hats." He said, "I've never seen anything like that--that's remarkable." She said, "Why, you have no idea how many years I spent getting them to eat without their hats on."

It is not a place, then where you feel urban sprawl or congestion or the tension of somebody living up under your elbow. It's a place where you can look out and see someone coming and still hide if you want to or go out to greet them, which is more likely because you haven't seen someone in some time and you're glad to see them for a while, or for a spell. So, a tradition of the Southwest, then, is spaciousness.

This is an area of contradiction. It's a land of no culture in which all you do is stomp your feet and shout and drink a little more. You call that music and entertainment and out of that comes Van Cliburn from Kilgore, Texas and Maria Tallchief from Oklahoma. Where did they come from? Where did they develop? I naturally have to put some emphasis on Texas because I know it better, but it has more major symphony orchestras than many other states in the union. It has some nearly 300 museums; sometimes, it's almost faddish to have a museum. I don't think half the people know what they are doing, but nevertheless, they have them. It has a library here that can't be touched for a thousand miles in any direction--part of that's geographic luck and part is just the way it happened.

It has a tremendous number of lakes which are largely man-made, but which show some desire for some scenic beauty as well as some recreational attraction. It has more deer than any other state in the union and more spinach. It has the loudest millionaires, and one of the lower standards of income per capita in the nation. You can look at all these fine things--if you would say anything about Texas and I think this applys to the rest of the Southwest--but the highest percentage of people on relief are in New Mexico of any state in the union. Yet, your impression, if you go see the right people, is one of fine cities and great wealth. There's not a whole lot in between frequently, or not enough in between certainly. There's no reason why these states with their resources shouldn't rank up there and be trying to see whether they're 10th or 9th or 8th instead of their trying to stay ahead of states like Kentucky and Mississippi, with whom they shouldn't be in the same class. Why should we be satisfied with being 38th in library resources--I'm not sure of these figures, but they're in the general pattern. Or 42nd in money spent per student, etc. And yet we take it. We sort of remind me of the old saying they used to have in Kentucky which always was, "Thank God for Arkansas." Because Kentucky used to finish 47th in everything and Arkansas was 48th. Everytime a new set of statistics came out, then the Kentuckyians could look around and find out there was still someone who was worse off than they were and "thank God for Arkansas." Well, we should say, "thank God for half a dozen other states" that seem determined to rank below us. With all the resources that the area has to give, why we're satisfied with that is something that I can't explain. It's heartbreaking.

We raise, as you know, some of the most gosh-awful politicians anywhere, and we rear some pretty fine ones. Congress was never better run than it was in the 1950's under Johnson and Rayburn; on the other hand, I don't suppose there have been many worse congressmen than Patrick O'Daniel, senator in this case out of Texas. Same thing with governors--we rear people of national stature like chairman of our own board of regents, Alan Shivers, as a governor that rose above that sort of anonymity in which governors pass. How many of you can name five governors of states outside your own? Not very many of you, unless you've had some reason to write them in protest. We raised John Connally. Two men who held this state in the hollow of their hands and did nothing with it, which is again the sort of thing which makes you bleed. They could have. They had the brains; they had the power; they had the sort of clout that could have stood the area on its ear and brought it from 38th or 42nd to 24th and 12th and on down the line. However, they chose to always play it cozy and not to do those things that needed to be done.

Yet, if you look at them as Texas governors, they look pretty good. When Connally became Governor, we were spending 14 cents per person on libraries per year. Connally, who did not speak, said "let's all give up a pack of cigarettes for a year and give it to the libraries. If we do that, we will triple the amount of library endowment which the state is going to have." Well, he didn't get that through. He did raise the consciousness, held a couple of state-wide conferences on the status of libraries in the state, and I think libraries gained over where they were when he came in. An example of what he could have done to some extent, and an example of what he did do. He could have done it for libraries, and he could have done it for everything, since they all feed in.

Texas is a state that produces old Stanley Marcus, who's been a style-setter for the nation for a long time. A certain amount of bizarre merchandising, but basically a man who is world-reknowned for what he has done to bring some semblance of taste to a lot of people. It's a place in which we build parks and where we do worry somewhat about the quality of life. Then, blithely, as in Austin, go out and tear down everything in sight. I don't know why we do it. All I know is that we're still immature, and we haven't moved forward yet to the point where we have the respect for what was there and the advantage of letting people know what are their roots. We're in there trying to comply with the bilinqual education requirements, and we've got about 600,000 school students who ought to be bi-lingual. Yet you would think that a good part of the leadership of the state had never heard of bi-lingualism, nor had ever seen the reason why we should have it. This would be true, of course, and even more so in New Mexico.

Yet, at the same time, these same people who fight the coming of this sort of overdue progress number among their close friends--and it's a mutual friendship--the people whose right they are trying to keep subdued. Again, I say it's inexplicable. It's a contradiction of human nature and we seem to attract an unusual number of such people. It's awfully easy to generalize. I just came from Tulsa which is a clean, beautiful city which is totally sterile downtown. You can say the same thing to some extent about Houston, which again, gives you a feeling of real vitality and no order, no zoning. You can come here to Austin with its disappearing old houses. It reminds me of what happened in San Antonio about the turn of the century when the town fathers there wanted to tear down the Alamo and build an 11 story luxury hotel. They sold the town on all the tourists that would come and how much money it would bring in to the town and what a great thing it would be for San Antonio; and San Antonio was prepared to buy it. It took a group of determined kind--of what we call now "little women in tennis shoes" to beat it back. Mrs. Medina Zavalla locked herself in a downtown building and announced she was going to starve until they saved the Alamo. This is often referred to--not altogether facetiously in San Antonio--as the second battle of the Alamo. Here's the town fathers out there saying, "come out Mrs. Medina" and she's saying, "no" weaker and weaker. She made her point and the Alamo is still there in 1975. It surprises some people by not being as grandiose as they had expected; and yet, if that had been an eleven story luxury hotel, the likelihood is that it would be an out of date hotel now-a town relic in effect--just another part of the disintegrating center city which plagues most cities. The Alamo keeps on bringing in tourists and dollars. It brought in 75 years worth of them and I presume it will keep on doing it as long as someone studies the history and man's fight for freedom.

Bringing up the Alamo brings back to mind that first precept that I gave you about the universality of the region. In one sense, the Alamo might be called--and deserves to be called--a fight of one group against the other--the Anglos against the Mexicans--a somewhat kinetic society against one that was having some trouble getting organized and was therefore static. On the other hand, dying in the Alamo were men from Europe, from New England, from states like Illinois and Mexicans fighting for a principle, fighting for the flag of 1824, the liberal constitution of Mexico. This is the same sort of fight for freedom that the Hungarian freedom fighters were following when they fought Russian tanks with their fists in the middle 1950's. In other words, a continuing battle of people through thousands of years to hold onto something that they thought moved man's freedom forward. This is significant: its place between men who had one set of ideas which looked toward greater freedom, against other men who happened to be heavily Mexican, who were pursuing a lesser ideal. It's the universality, then, that makes something like the fight at the Alamo live on.

Somewhere in your community--in your larger community--is something that ought to be saved--where someone stood his ground for whatever reason. In doing so, advanced the cause of mankind a little bit--made this world for the moment at least, a little better than he found it. Now then, this may sound a little bit like evangelizing; and if it is, I accept the charge. However, what I'm trying to get over here is the fact that we have a land that is imperfect--a southwest that is imperfect. We ought to recognize its imperfection and work to at least reduce, if not eliminate, as many of those imperfections as possible. At the same time we are working as critics, we ought to work to cherish what has been good about it--working to save those portions of which we can be proud and working to see that there will be other portions which we can cherish in the days ahead.

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Following his talk, Dr. Frantz answered questions concerning the oral history project he is currently involved with and the techniques of setting up such a project. Excerpts from the question/answer session are included in the appendix.

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A SOUTHWEST CULTURAL MOSAIC - A PANEL

Monday morning's program focussed on the contributions of the cultural groups that settled the Southwest. Speakers described the particular characteristics of each group and suggested ideas for programs that might be built around these themes.

Dr. Huel Perkins, Dean, College of Arts and Humanities, Southern University, spoke on The Black Experience in the Southwest. Mrs. Mary Alice Fontenot (Reihl), Consultant in Louisiana history, spoke on the history and culture of the Cajun or Acadian people. Santos Reyes, Jr., Acting Director of the Center for Mexican/American Studies, University of Texas, spoke of the Spanish and Mexican heritage of the Southwest.

The announced speaker on Indians of the Southwest was unable to come to the program. Two of the institute participants who were librarians on Indian reservations in Arizona, Rick Heyser and Daphne Peck, willingly shared some of their experiences with the group.

* * *

The Black Heritage

Dr. Huel Perkins

At the outset may I say that I am very pleased to be here with you this morning. In the first instance, I'm vitally interested in the humanities; as an academic humanist, I guess I'm concerned that it does remain a viable area of study so that I'll have a job. The other is that the humanities, as a field of study, seems to be in the midst of problems. Change magazine about two months ago gave a whole issue to the state of the humanities, and they indicated that the humanities were in a state of decline. Something had to be done; these were no longer areas in which one made a living. They were still areas which taught one how to live and in this very materialistic world, we were perhaps overlooking what the humanities do for people in terms of making us better people.

About two weeks ago in the New York Times, a proposal was advanced for a national institute of the humanities, just as there is a National Institute of the Sciences. This would be a sort of "think tank" where the humanities scholars across the country would come together. I think the first stipulation was that it would not be in the east. It would have to be in some other area. They just did not want this institute to go to the East where Harvard and Yale and the others are, for they felt it needed a new emphasis.

These are some of the more recent indications that we do have to turn our attention to the humanities. I'd like to speak of them as the areas of study which civilize men. These are the areas which make us civilized, which take us out of the realm of the animalistic and give us some purpose for this life, show us what it's all about. Obviously, we are pleased to know that librarians join us in this venture for you are concerned with books and with people. The only way we can transmit our culture is through books.

I shall get directly to what I have been asked to do and that is to isolate some aspects of the black heritage in the Southwest which you may wish to incorporate into your humanities programs. I could not resist the idea of maybe working them into some themes of my own which may or may not appeal to you, but these immediately came to mind as I began to think through my assignment.

The first theme that immediately came to mind was a theme called "Native Sons." I take that idea from the book by Richard Wright. In 1940, Richard Wright published a book called Native Son. It was an excruciating sociological treatise on what has happened to Black people in America. This burst upon the world in 1940 and so struck the conscience of Americans concerning what had happened to Black people that it is a milestone for Black writing. So, I use that theme, "Native Sons," and I draw it directly from the book. I'd like to call your attention to four or five native sons whose works could be used if you wanted to develop ideas around them. You may not have heard of them, but they are important to us as Black writers.

Arna Bontemps. Now the first thing that is suggested by his name is that he is French. Bontemps is from Alexandria, Louisiana, and he is a very, very important writer in terms of poetry, in terms of novels, but more so in terms of the history of a movement known as "The Harlem Renaissance." "The Harlem Renaissance" was a movement that occurred in Harlem between 1917 and 1929. It was a very exciting and creative ten year period for Black people. More conscious self-expression by Blacks occurred then than had occurred in the previous 200 years. I'm trying to say that this man from Louisiana is a good source of a native son writer. His most important book is The Harlem Renaissance Remembered. He died year before last and this whole movement is slowly going out of existence because there are no other people on the scene who can tell us exactly what happened during that period. It ended in 1929 with the crash of the stock market, and the poets had to stop writing poetry and go to work. That ended the "Harlem Renaissance" - there were no more creative efforts.

Then there is a native son from Arkansas, a poet named Don Lee. He is a modern poet and is very popular with young blacks today. He's well published. He's presently serving as poet-in-residence at Howard University in Washington. He has served on the faculties of Northwestern, Cornell, and the University of Chicago. He appeals to young people. He has several books: Don't Cry, Scream; Think Black. As you begin to investigate some of his writings, I think you might be able to see how it may be used. It's called "In the Interest of Black Salvation."

There is another gentleman by the name of Jay Wright who was born in 1935 in Albuquerque, New Mexico. He was trained at the University of California. His works have appeared in Black Fire, New Black Faces, The Poetry of Black America, and New Poets. He is presently teaching at Dundee University in Dundee, Scotland. Very, very interesting poet.

Ralph Ellison of Oklahoma is also a native son. He is best known to us through his book The Invisible Man. When I was here last, the Chairman of the Oklahoma Arts Council told me that a library in Oklahoma City was being named for Ralph Ellison. Educated at Tuskegee, shoe-shine boy, waiter, hobo, jazz musician, free-lance photographer. He majored in music at Tuskegee and came to New York to study sculpture. Almost a Renaissance man. His first novel, The Invisible Man, won the National Book Award for fiction. I took just the first line from this and it suggests another theme: "Who are we? Where do we come from?" The whole theme of identity. He says it goes a long way back, some twenty years.

> "All my life I've been looking for something, and everywhere I turn somebody tried to tell me what it was. I accepted their answers, too. They were often in contradiction and even self-contradictory. I was naive. It took me a long time and much painful boomeranging of my expectations to achieve a realization everyone else seems to be born with -- that I am nobody but myself. First I had to discover I am an invisible man."

Invisible people may be in the Southwest. Who is overlooked? Who is not seen? Which of the cultures within this mosaic is least acknowledged?

Finally, Ernest Gaines. I'd like to acknowledge him as a native son writer as well. Ernest Gaines is a native of Louisiana. At fifteen he moved to California where he completed his education and graduated from San Francisco College. He's best known to us through The Autobiography of Miss Jane Pittman. He has other books including Love and Dust, and Catherine Carmier, and Time Magazine thinks he may be the best Black writer around.

J. Mason Brewer of Texas is another native son writer. Brewer was described in 1957 as Texas' one Negro writer of importance, and in 1967 as the most distinguished living Negro folklorist. He spent most of his time teaching at Huston-Tillotson College here, and Livingston College in North Carolina. He is one of Texas' 25 greatest authors. Most of his works appear as folk tales: Dog Ghosts and Other Texas Negro Folk Tales, and Worser Days and Better Times.

Then I took another area and tried to see what I could do with it by exploring autobiographies. I called this area "Lives of Great Men All Remind Us." It's not original with me. I acknowledge that it is a line taken from "The Song of Life." Here there are whole lists of autobiographies of Blacks which you may wish to explore (see Appendix), such as Sidney Bechet in an autobiography called Treat It Gentle. Sidney Bechet is a jazz musician from New Orleans. He summarizes his life in New Orleans, how he goes to France, his musical career as a jazz soprano saxophonist.

Here's another: Mahalia Jackson, an excellent gospel singer, Moving On Up. John Arthur Johnson, Jack Johnson, A Dandy, which is the autobiography of the world's heavyweight boxing champion from Texas. He characterizes his youth, the excitement of his international boxing career, his exile from the United States, and his prison experiences. It was once said that if one is interested in building imagination, he reads novels, but if he is interested in building character, he reads biographies and autobiographies. This is where you find the fiber, the structure, what made a person what he was, why he is different today from what he was yesterday, what forces shaped him. All of these go into a well-written biography.

Then I have a possible unit on music of the Southwest. Obviously jazz is a very important form . . . especially as it comes from Louisiana. I brought along a little paperback called The Story of Jazz which is perhaps the best of the histories of jazz I've run across. It gives a whole history of the form: how it comes from Europe, its European influence, its West African influence, and also its Caribbean influence, and how it thrives and comes together in New Orleans. Because New Orleans is a Latin Catholic country and there are more relaxed laws concerning worship and gathering, there was the intercourse of the races which produced this amalgamation of music which is called jazz.

Aside from jazz, I just wanted to take the time to bring this to your attention as well in terms of music: New Orleans also produced gospel and classical singers as well.

Arizona also has a favorite son composer and I'm pleased to present him to you. Ulysses Kay, son of an Arizona barber, left Tucson in about 1938 and went to New York to try his hand at composing. He graduated from the Eastman School of Music. He has been awarded several prizes, written television scores and what-not. We're very proud of him. We don't have that many classical composers. William Grant Still from Mississippi is one; Ollie Wilson from Missouri is another; but Ulysses Kay is one who works in the classical vein and is a composer of national acclaim.

A young lady from Texas by the name of Ella Lee is an opera singer who is known for her interpretations of Aida, Leonora in Il Trovatore, and Strauss' Die Frau Ohne Schatten. She enjoys a world-wide reputation as a singer.

William Warfield, Arkansas, born in West Helena. His family moved to Rochester, New York. The son of a minister, he began singing in the church. He is very well known for his portrayal of Porgy in Porgy and Bess. He has sung with Leonard Bernstein and just about all of the major symphony orchestras.

Finally, a musician who is a jazz musician by the name of Don Cherry. Don Cherry is a mixed black and Choctaw Indian and he comes directly from Oklahoma. He lived in Kenner, Oklahoma, as well as Oklahoma City. He is considered a kind of musician who brings together in his music all of these varied trends and ideas: the western music, the eastern music, the non-western music. The diverse themes that are apparent in all of his music.

So much for music in some of the Southwest. I'm trying to isolate here some things which do give you ideas to work on. The first would be this: the Western Frontier and Black involvement and some colorful characters and the things they did.

The first thing is the all-Black communities of Oklahoma. They seem to represent something different, something worth exploring in the state of Oklahoma. In a recent article, "Hard Times Hit All-Black Towns," it seems that a very colorful character named Edwin McCabe, an effective Black leader, fostered the idea of all-Negro towns in Oklahoma as early as 1890. McCabe really wanted Oklahoma to become an all-Black state, and for himself to become governor. He wanted to have that distinction. There were approximately twenty-five all-Black communities in Oklahoma around 1946. They showed the desire for freedom, for new lines of thought. It was an attempt for Blacks to solve the race problem in the new frontier. Many of them are not thriving. Some of the residents have hitched their hopes to television personalities such as Redd Foxx, Sammy Davis and Flip Wilson. Each has been appointed police chief in one of the towns. The three men have adopted the towns for personal attention, including financial aid, for the towns are not going to survive unless they get some kind of financial aid.

Another idea of the new frontier you might wish to explore is this: the fact that from the earliest days of the Spanish explorations, Afro-Americans played a vital if neglected role in exploring the frontiers of America. Stephen Dorantes, the slave of Andres Dorantes, was the first African by name to take part in an exploration. He is known either as Estevanico, Stephen Dorantes, or Esteban. He was the first non-Indian to explore Arizona and New Mexico, and his stories stimulated the explorations of Coronado and DeSoto.

There were cowboys, Black cowboys, in these earlier days, and there's a book called The Black West which would give you some basis for developing themes around that. Britton Johnson, the shining jet-black cowboy of splendid physique, was considered the best shot in Texas immediately after the Civil War. Cherokee Bill, the Black counterpart of Billy the Kid, was born on a military reservation in Fort Concho, Texas and was hung in Fort Smith at the age of 21. Isom Dart, a tall, dusky Black rustler, was born in Arkansas in 1847 and worked as a rodeo clown.

Well, the frontier beckoned the Black immigrant after the Civil War, but it was a disappointment to them. There were some very interesting characters who were able to lend their ideas to frontier history.

There is one very colorful Black politician from Louisiana that you might want to bring in if you wanted to look at colorful characters. He's a man by the name of P.B.S. Pinchback, Pinckney Benton Stewart Pinchback. I don't know why he needed four names, but he was quite a colorful character in Louisiana. They called him the Bronze Mephistopheles of Louisiana politics. Let me tell you why he's so unusual. He's unusual for this reason -- that he's the only Black to have served as governor of a state in these United States. He served for thirty-five days. By some hook or crook, some machination, I think he courted the Republican Party that was in power right after the Civil War, he got a chance to serve. Nobody else has done that yet. That at least sets him off as something worth studying. He served from between December 9, 1872 and January 13, 1873. He was picturesque; he was interesting; he was a staunch fighter in the Reconstruction Period in Louisiana.

There ends what I have to say about the Black involvement in the Southwest. Thank you.

(A full outline of Dr. Perkins' themes can be found in the appendix.)

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The Cajun Heritage

Mary Alice Fontenot

The Acadian people have a proud history. The one disadvantage is that they don't know about it. They don't know that they have this background of which they could and should be extremely proud. I will try to give you just a brief digest of that history.

As for the Acadians being exclusively in Louisiana, they've gotten around. There's quite a few of them in East Texas, in the Beaumont, Port Arthur and Orange areas; you go through their phone directories and you see the Boudreaux, the Broussards, the Fontenots, the LeBlancs . . . and what have you. There are not too many in North Louisiana. There is a definite line of demarcation between the north and south parts of our state. Down in the south part, we have the Acadians; in the north, we have the Cou Rouge. Cou Rouge is the Acadian name for the North Louisianans or for anyone who is not Acadian, and it means red neck. It's a term of affection, like so many of the things that the Acadian people say.

The Acadians have been in Louisiana for 210 years. There are some histories that will tell you that they came in 1758 or 1759, but there is no recorded information that they arrived there before 1765. That is the date when we celebrate the arrival of the Acadians in Louisiana.

Who were the Acadians? Where were they from? They were originally natives of France. They were sent to the maritime province area of Canada as colonists. There were Acadians on the North American continent long before the Mayflower. There was a settlement at Fort Royale in 1604. So this is something that we are really proud of, that we did come before the people who landed at Plymouth Rock.

The Acadians were there for 100 years or more before they were dispersed, before they were exiled. They were first there under the French, and then, during the war with England, they came under English domination, and then again under the French, and so forth. They were tolerated by the English governors until 1755. A fellow named Lawrence, he wasn't very nice and he decided to get rid of these people once and for all.

They had not been too troublesome, history says. They were mostly a peace-loving people who wanted to just live their own lives and let everybody else live theirs. But you see, the English people who had colonies in Canada needed them there; they needed them because they were good farmers. When France colonized the New World, for instance, like in New Orleans and St. Louis, the people they sent were not the very best people in France. It's notorious that they emptied their prisons and picked up girls from off the streets to send to New Orleans. But we Cajuns, we come from good people.

The Acadian people, the ones that were selected to come and colonize the New World in Canada, were mostly the peasant type -- illiterate, not at all the scholarly, learned type. But they were people who could till the land, and the craftsmen. There were very few professional people other than maybe an attorney or two, and of course, their priest. For the most part, they were an unlearned people.

But Governor Lawrence decided that he was going to get rid of these people once and for all, and he really did a good job of it. Here I have a little pamphlet, "The Acadian Heritage," which was put out by the Louisiana Tourist Commission in 1965 when we celebrated the 200th anniversary of the Acadians arriving in Louisiana. Before Governor Lawrence there was a governor named Phillips who made a half-hearted attempt to get rid of the Acadians. Of the many documents pertinent to this period, this is a letter that was written by Governor Phillips' Secretary of State which proves the injustice of the treatment of the Acadians. It says:

> "My dear Phillips, I see you do not get the better of the Acadians as you expected before your departure. It is singular all the same that these people should have preferred to lose their goods rather than be exposed to fight against their brethren."

You see, it was required of them to take an oath of allegiance to the British crown. Well, this they were willing to do, but they were not willing to fight against their countrymen or to fight against the Indians who had been their friends because they were settled in the territory.

> "This sentimentality is stupid. These people are evidently too much attached to their fellowman and to their religion to make good Englishmen."

And that's true. They just never would make good Englishmen, but they are good Americans.

> "The treaty be hanged. Don't bother about justice and other baubles. Their departure will doubtless increase the power of France. It must not be so. They must eventually be transported to some other place where, mingling with other subjects, they will eventually lose their language, their religion, and their remembrance of the past to become true Englishmen."

Well, this just never did happen. But Governor Lawrence was determined that it be so, and he ordered the young men of the colonies to be imprisoned, and they the families to be put on ships. They were not only exiled; they were dispersed. They wanted them to be separated in such a way that they could never come together as an ethnic group again.

They were sent to different places in the English colonies. Some of the ships were wrecked, and many died. They had to leave all their possessions. Families were separated. Of course, there was a very good reason for this, an economic reason, so far as the English people were concerned. The English wanted their lands because they were very good farmers. They had built a system of dykes to keep the ocean from encroaching on their farm lands. They built these in such a way that I understand they have never been duplicated since.

So, they were brought to the different colonies, to Philadelphia, Boston, and even to Savannah, Georgia. They were not wanted. They were received because they had to be received, but they were sent away as soon as they could conceivably be sent away. Imagine, the people who were in charge of these colonies had not been notified that a few thousand people without any goods and without any money were going to just be dumped on them to be fed and taken care of.

The estimated number of Acadians who were exported goes all the way up to 10,000. It is estimated that four or five thousand eventually made their way back to Acadia, which was Nova Scotia and the eastern coast of New Brunswick and Prince Edward Island. About four thousand made their way to Louisiana. It took them ten years because they had to undergo tremendous hardships and suffering in order to get here. At the time of their exile in 1755, Louisiana belonged to the French. By the time they arrived here in 1765, it had been turned over to the Spanish. The Spanish officials were very kind to the Acadians. They gave them land; they gave them animals; they gave them food; they gave them a new start in life.

There is little wonder that the Acadian people love Louisiana, because there they were able to recreate their homes and the lives that they had enjoyed in the Far North. Some sources say that when the Acadians reached Louisiana they found there a climate that was so much nearer that of their homeland in France than the far north of Nova Scotia. Now, this isn't strictly so because this was the fourth or fifth generation that came to Louisiana. They had really lost all contact with their native land. Their native land was Canada, French Canada, or Acadia. It had been more than 100 years since they had been in France. They did retain their language; they did retain their customs for a while. But the Acadian culture as we know it in Louisiana is not the culture that they brought with them from France. It's a mixture of Acadian, with a touch of Spanish, a touch of black, and a little bit of American. I'm speaking of my generation of Acadians, not of my children or of my grandchildren.

Sometimes it takes an outsider to appreciate us. This little poem that I'm going to read to you was written by a person we call a "Cou Rouge," a redneck from north Louisiana, who has been in our midst for a long time and who has come to appreciate the Acadians and their way of life. He did this classic, very romanticized version of the Acadian culture, but it's one that the Cajuns will love, that we do love, as you will understand when I read it. The author attempts to tell you what a Cajun is.

"Between the red hills of North Louisiana
And the blue waters of the Gulf of Mexico
        Lives the Cajun.
Among the marshes and the bayous, the tall oaks
        and the whispering moss,
He carries on the tradition of his hearty Nova Scotian
        ancestors les arcadians
Whose flight from persecution
Brought them to the lush South Louisiana soil
Over two centuries ago.

In other parts of the world, little girls are made of
        sugar and spice and everything nice,
While little boys are made of snips and snails and
        puppydogs tails.
Little Cajun children or Acadian if you will,
Are made of gumbo, boudin and saus pican,
Crawfish stew and zaude cochon."

"Zaude cochon" is pig's ear, but it really is something very delectable to eat. It's made out of cane syrup and chopped up pecans poured over it; it's a pastry.

"A Cajun child is given bayous to fish in
Marshes to trap in, room to grow in, and
        churches to worship in.
A Cajun likes his fiddles, his accordians,
        and his music.
Plenty of pepper in his coreon,
Shrimp in his net,
Speed in his horses,
Neighborliness in his neighbors,
And love in his home."

Now that, my friends, is the one trait that the Acadian has retained from his homeland France, and that is the French tradition of l'amour, toujours l'amour, plenty of love. To illustrate this, this is the Acadian, you can go to Louisiana right now and find parents of twelve and fifteen children and that's lots of love.

This is a favorite story in my part of the country. It tells of Pierre and Mathilde. Pierre and Mathilde are a farm couple. Tragedy struck and Mathilde died. Pierre was very disconsolate and he just refused to be comforted. He'd walk around and wring his hands and say, "Oh, what am I going to do? Oh, what I'm gonna do? Bon Dieu, what I'm gonna do?" So one of his friends tried to console him. He walked in and patted him on the shoulder, and he said, "Don't take it so hard. After all, you're a young man. You can find yourself another wife." Pierre said, "Yes, I know. But what I'm gonna do tonight?" Cajuns are also a little bit earthy.

> "These are the things that a Cajun dislikes: He dislikes people who don't laugh enough or fish enough or enjoy enough of all the good things that God has given to the Cajun country. He doesn't like to be hurried when he's resting, or distracted when he's working. He doesn't like to see people unhappy and he'll do all he can, or give all he has to bring a smile to a face stricken with sadness. The Cajun likes to dance, and laugh, and sing when his week of hard work has ended."

Now, this is a concept of the Acadian that's great, you know, but it's not really true. This business of going out on Saturday night, playing cards all night, gambling away his week's wages or dancing to the accordion and the fiddle, then showing up very holy for church services next morning. All Cajuns just don't do this. There are some real straight-laced people, and some that don't go to church at all.

> "And just as Saturday night replenishes his store of energy and his personal balance, so he can meet the next day's chores with vigor, Sunday at church refreshes his spiritual and moral values and keeps strong his always sustaining faith."

It's very true that the Acadian is a very religious person. They're not all Catholic any more. There are a great many of them that belong to other faiths. But when they do go to church, they go with all of their heart.

> "A link with a proud past, a Cajun is a man of tolerance who will let the world go its way if the world will let him go his. He is a man of great friendliness who will give you the crayfish off his table . . the shirt off his back. But if you cross a Cajun, he'll give you the back of his hand or the toe of his boot. If he likes you, he'll give you his whole wide wonderful world. If he doesn't he'll give you a wide berth."

A Cajun is a complex person with about as many ingredients in his makeup as there are in the gumbo Mama makes for special company. No Louisiana writer, to my way of thinking, has ever really captured the Cajun mystique in a book. Harnett Kane comes closest.

> "He has tolerance for those who earn at charity for those who need it, a smile for those who return it, and love for all who will share it. But a Cajun can be as stubborn as a mule, as ornery as an alligator if he sets his head on something, and fight a circle saw before he'll yield to your opinions. . .
>
> "But you'd just as well argue with a fencepost as try to change the mind of a Cajun. And as fun-loving as he is, a Cajun can work as long and as hard as any man. He carved out Acadiana by hand . . ."

Acadiana is what we call the southwest portion of Louisiana which is inhabited by the Acadians.

> " . . . from the swamps and marshes and uncultivated prairies. And when the work is done and argument ended, a Cajun can sweep you right into a wonderful world of joie de vivre with an accordion chorus of 'Jolie Blonde.'"

I believe that our libraries can help perpetuate our Acadian heritage by doing something like what they've done with the Foxfire books. The people of my generation are not going to be here forever. And when they're gone, all of this colorful folklore, all these old customs, all these old ways of doing things will go with them. There are not too many people left who know how to make homemade soap and things of this type, and who know all the wide, wide world of folklore and folk customs that these people have. It could be done so easily. In this way, they, the people who give you this material, would be involved.

I do believe that the one message that I can bring to you librarians, so far as preserving the Acadian culture is concerned, is to get the records straight, get these things down for these people so that it will be preserved for posterity. As far as keeping the Acadian culture per se going, there's no way. I think they'll have their food for a long time, because there has been a great revival of it. But the Acadian culture that I grew up with is fast disappearing from the scene.

* * *

The Spanish Heritage

Santos Reyes

Mexican-Americans have been the object of the "other ethnic" for so long. It wasn't until the 1950s that a gal by the name of Rowan wrote an article on the "minority nobody knows," the Mexican-American, and after the explosions of the 60's, all of a sudden they found us. In 1964 we had the first national study of the Mexican American. But it pains me to remember that we were in the "other" category for ever so long.

When we're addressing ourselves to the heritage of the Southwest, it is vital to recognize the many ethnic groups that make up and have contributed to this Southwest. I'm speaking of the many Indian tribes that up until 1870 were identified as very vital ethnic groups in the Southwest. Many other ethnic groups have emerged since the sixties. We can no longer speak of the WASP because the Italians have found their identity. Many of the Germans have never lost their identity here in Texas. Many other ethnic groups have made up the cultural diversity of the Southwest that dates back some 2,000 years. It is important to recognize those differences, especially when you're speaking about, as is listed on your program, the Spanish heritage.

You see, there has always been a Spanish-Mexican dichotomy. Anything that was Spanish was good; anything that was Mexican was bad. And it continues. We've got to do away with that. There's very little Spanish influence left in the Southwest. It is predominantly Mexican and Indian. I'm addressing primarily those traits, those characteristics, those contributions this morning. Because we're talking about 11.2 million Hispanics in the United States as of 1975. Sixty percent of that, or 6.7 million are Mexican-American. The rest are Cubans, Puerto Ricans, some Spanish, and other Central American ethnic groups. In the Southwest alone, at least in the 1970 census, we're talking of 17% of the population that are of Spanish origin in the five states that comprise the southwest region: Arizona, California, Colorado, New Mexico and Texas. Of over 36 million people, six million are of Spanish-speaking origin. No small number, and certainly no small contribution that they have made through the years.

Your Anglo history has always begun with the premise that nothing of importance happened in America until the European arrived, that somehow Southwestern residents were anxiously awaiting the Anglo invaders so they could whip things into shape. Unfortunately, what has happened there is that we've overrated, collectively overrated, Anglo contributions, and relegated the contributions of the Indian and the Mexican-American to an inferior historical and cultural position. Let me stress that that has been an artificial and an artificially contrived inferiority that has created an ethnic image of defeat, of humiliation and of failure.

Mexican-Americans are of Mexican and Spanish heritage, and they have played positive roles in the cultural, political, military and economic development of the Southwest. It has been the triangle of Spaniards, Mexicans and Indians that has laid the foundation for our present economic structure in the Southwest. I would rather that you consider that kind of an approach if you're talking about the kinds of programs that you as librarians want to make available, an approach that is historical in nature and that attempts to address itself to the contributions of the Spanish-Mexican heritage in the Southwest. You can work around a variety of themes on the contributions in such aspects as mining, farming or agriculture, the different industries that have developed that, according to John Wayne, are totally American. I want to address those in particular making mention that by focussing on the historical experience, you're providing or focussing on one of the most important elements of ethnic identity.

As our entire United States is seemingly attempting to go back to its cultural roots, for various reasons, it becomes important to look at these three elements that make up ethnic identity. One is cultural content, the other is historical experiences and the third is group image.

In terms of cultural content, that can change. Ms. Fontenot has made mention of many, many things that her generation still keeps alive, but that the new generation forgets and is forgetting. The same is happening with Mexican-Americans. I'm sure the same thing is happening with Blacks and other ethnic groups. Cultural content, behavioral patterns, traditions, customs can change and they do change as soon as people begin to have contact with one another.

If there's one thing that one must remember about Mexican-Americans, it's that they are an exceedingly heterogeneous group, and to single out a cultural trait, a custom, a tradition, and say that this is what Mexican-Americans do and like, etc., you miss out on dealing with the substance of what a people are: their sense of being a particular people.

Let me jump to the third one, group image. Even that can change and it still won't make too much difference. Mexican-Americans have suffered under an image of defeat, of humiliation, and yet, the culture has been maintained; the language has been maintained through 150 years. It's still going strong, especially among the young people I've run across who are doing their utmost to catch up and learn Spanish anew, and learn about their history and their culture. That group image is changing from one of defeat to one of ethnic pride. I guess it's somewhat similar to what's happening with Blacks. The Black is beautiful; brown is becoming beautiful to a lot of our youngsters. So that maybe, even if a group image changes, ethnic identity remains.

It is the historical experience -- our meaning, the interpretation of the historical events that have made us what we are -- that gives, or undergirds ethnic identity. That's why I'm asking you to focus on the contributions of the Spanish-Mexican to the Southwest. Starting with such things as what Mexican-Americans have contributed to the legal system. Wouldn't it be possible to focus in on the system which governs property rights between husband and wife? It was a Spanish-Mexican law. In California, Arizona, New Mexico and Texas, we still utilize that particular system to deal with property rights in divorces and separations. Or the law of mineral rights which we borrowed from the Spanish-Mexican heritage? Focussing in on just those two examples, you see that within the legal system we have borrowed from Spanish-Mexican heritage and have made use of their particular contribution in part of our law.

How about focussing in on the cattle industry? How many of you have heard of the algonzas de la mesa or what has now turned into the Cattlemens' Association? For those of you close to Kingsville, you still have a chance to go and visit with the vacquero, the real cowboy of the Southwest. He wasn't John Wayne in "True Grit"; he happened to be the Mexican vacquero. Even the word "cowboy" is almost a literal translation of "vacquero". Along with that has come all of the tools of the industry: the horned saddle, the lasso, the cinch halter, the horse hair rope, the chaps, the stirrup ties, the rope halter, even the ten-gallon hat comes from "sombrero gallonero" or galloned hat. Looking closely at the cattle industry you'll find that the first cattle were shipped to the New World by way of the West Indies and Mexico and then Texas. The Anglos brought the dairy cows, and indeed, they expanded the industry, but the utensils, the methods, the language, the equipment, and the cattle themselves were a contribution from the Spanish-Mexican heritage.

Wouldn't there be a change in how one would look at even our movie industry if some of these facts were to be brought out? Not to simply bring up conflict or to focus on contradictions and distortions of history, but primarily to provide the Spanish-speaking population with the kinds of historical events that would make them begin to change their group image, make them begin to find a kind of ethnic pride that would continue the dynamic of America. That dynamic has been a pluristic dynamic. Kennedy called us "a nation of immigrants," and it is because of pluralism that we have been such a viable nation.

Language . . . You'll find throughout the Southwest, if not the entire United States, the language contributions that have been made.

Why not spotlight, too the sheep industry? Sheep husbandry in the United States is owed to Spain and to the Mexican shepherd who made it a viable kind of industry. Unfortunately, it was the shepherd's image in New Mexico that led to a stereotype of the Mexican. The shepherd wound up being the poorest of the poor in New Mexico and the only skill that he had was in the area of herding the sheep. Even that, later, was taken from him. The Anglos that came in contact with him would write back home and speak of the poor and the wretched, and that was generalized to include all Mexicans.

The imprint of the Spanish and Mexican is also found in the land systems, in the water laws, in the mineral laws, in the irrigation system that was utilized. How many of you have heard of the Mexican irrigation system? It was a very simple process that made this arid land a land that could be harvested. A simple process of breaking up your land into tracts and having an earthen wall in each of the tracts, then flooding the tract with water. When the land had been saturated with water, you would break a little hole into one of the walls, and the water would pass on to the next tract.

In addition, the cattle, horses, pigs, cats, and barnyard fowl that were brought to the Southwest and all of the utensils we're so proud of, the hoes, spades, plows, files and pliers, they brought. They also brought the seeds of peaches, figs, oranges, apples, grapes, apricots, pomegranates, peas, olives, lemons, wheat, alfalfa, flaxen and cotton. With that cotton seed and Mexican labor, we made a cotton industry. The sugar cane -- one could go on and on.

I'm suggesting to you librarians that you need to help us; you need to help Mexican-Americans and America in general, to recognize the need to investigate the past, to study the present, and only in that fashion can we truly serve our future generations. You would serve our future as a nation by recognizing the contributions of the Spanish-Mexican heritage by focussing in different programs on that which has made the Southwest great.

* * *

Indians of the Southwest

Rick Heyser
Daphne Peck

For service to Native Americans, you have to first differentiate between whether you are serving the urban Indian or whether you are serving the reservation Indian. There is a difference even though the Native American within the city still maintains his own reservation; it's not a melting pot. Not only is any Native American group distinct in their language, distinct in their culture and lifestyles, but the big distinction between them and any other cultural group is that they have their own land. They have a reservation. The urban Indian, if he gets tired or if he cannot hack it in a city, will go home to his family, to his reservation. There is no other cultural group that has this.

To understand the Navajo lifestyle, I want to give you some statistics that were put out mostly from the 1970 census. The average income in the United States in 1970 was $3,921.00. The average income for the

Navajo Indian was $900.00. The employment rate nationwide in 1970 was 94%. For the Navajo Indian it was 40%. They are still running at about a 60% unemployment rate on the reservation. The big difference in any programming you're doing with Native Americans is the educational level. In 1970, the average educational level for the Navajo is five years of education compared to a twelve year average for the nation as a whole.

The Navajo Indians, and I'm addressing myself to the Navajo in particular, are approximately 140,000 in number. They are the largest tribe in the nation. The reservation has approximately sixteen million acres; that's about one-fifth of all the Indian land in the country. They are the big tribe now. Everybody thinks they're a rich tribe. I'm here to tell you they are not a rich tribe. To a certain extent, the Native American is still suffering beyond belief. They're still being taken advantage of.

One of the themes you could possibly develop is the environmental issue. The Navajo Indians are supplying power now essentially for the Western half of the United States through strip mining on the reservation. Of this, the state of Nevada is making more money from taxes than the Navajos are making themselves. The money just isn't there. The contracts that were negotiated by the Department of the Interior were definitely not in favor of the Native American. The Bureau of Indian Affairs controls everything that goes on in the reservation even though now they're going on this great program called "self-determination."

If we're talking about programming for the Native American, there's a number of places where you can get ideas. One magazine or newspaper that I recommend every library subscribe to is Okwassee Notes. They publish a calendar every year, and if you want to tie it into some programming, it lists major events of the Native American year. It will tell you what happened on a particular date. This magazine is from a militant Indian point-of-view. I think it's put out by the Mohawk Nation.

If you're looking for something like the Foxfire books, there is a book called Tsa Aszi out at a small reservation off the main Navajo reservation, and if you want an insight into Navajo life, you can't beat it.

The advantage of working with Native American themes in the Southwest is that you can really do a number of programs that will bring in all cultural groups. I think an excellent program could be tied in with Estevanico, the Black, the Mexican-American and the Indian. Estevanico was considered a god among the Indians until he ran into the Hopi. You can tie in with the Native American all the cultural groups and all the states in the Southwest.

If you're dealing with the urban Indian, you have to go to them. They're not going to come to you. One of the projects I'm working on right now is with the museum. I'm trying to get what I call a "Culture-mobile" which will house materials from the museums and a book exhibit from the library and which we'll bring out to the people.

Navajo Indians are not a book-oriented people. Navajo was not a written language until recently. It is written now, but no Navajos read it. A government alphabet is used, and there are very few Navajos available to read it. I think this is true with most Native American groups; it's an oral tradition. The best success I've had with the Navajo community was with audio-visual materials.

There's a huge oral history project going on now. The museum has compiled thousands of tapes. When you're dealing with oral history, I have very strong beliefs that the Native American group you're working with should have the right to say what goes out, and what does not. Some things are of such a deeply religious nature that they don't belong anywhere but on the reservation controlled by the group itself. They are editing this oral history project now, and there's a great danger involved that the old people they are speaking to and getting this history from speak an older Navajo that the younger Navajos don't understand. If you're doing oral history, I would strongly recommend having it transcribed in English but again, where the Native American group will have control of it.

Obvious programs you can try are on the arts and crafts and as I mentioned, the environmental issue. One of the topics that would fascinate me is where the Native American would be today had not the Spanish and the white man come in.

The history of the Native American could be the basis of so many programs. There's so much material available on it. Be careful with the books you use since it's very hard for an outsider to get correct information on Native Americans. When you're dealing with history books, I would recommend the Indian Historical Press in San Francisco. It puts out excellent books. Jeanette Henry's book on the American Indian reviews a number of textbooks and tells you how accurate or inaccurate they may be, and it's a good source if you're going to use a book display.

You could do a program on Native American music. The Navajo Community College has put together probably the largest record collection of Native American music that exists now.

* * *

The rest of the institute was divided between informational lectures and group working sessions.

The participants received copies of various community descriptions (see appendix). They were then divided into small groups where they assumed the role of librarians for these mythical communities. As the participants received instructional material on the total planning process, they applied these techniques to their communities and subsequently developed a series of programs that would be appropriate for their public.

Each working session was followed by an open discussion in which each small group reported on its progress in determining needs, identifying audiences, and planning programs for its community.

In addition to these planning sessions, the participants took part in role plays and games that demonstrated various aspects of program planning. Most of the training on the planning process was conducted by Ruth Warncke.

*   *   *

PROGRAM PLANNING AND THEME SELECTION

Peggy O'Donnell

We've talked almost exclusively about the National Endowment for the Humanities programs at this institute. I'd be most pleased if you all would leave here and write a program or get a grant for a National Endowment for the Humanities program that would really meet your community's needs and your library's needs, but while stressing humanities programs, the overall goal of this institute is to encourage participants to use skills and competencies acquired to develop a long-range plan that would include a wide variety of library programs of all types in the future.

When you write a proposal, you have to meet several people's criteria. There's the obvious agenda, and there's a hidden agenda. In other words, you want money to do something and you're going to this body to get that money. They're going to have their needs, and you're going to have your needs, too. When I wrote this proposal, I was dealing with the Office of Education's needs; their criteria; I was dealing with SWLA's needs which was for programming in the humanities to go with a regional program it hopes to have; and I was also dealing with my own needs and interests, continuing education. I wanted to bring to the area a unique training program that I felt librarians in the area needed and wanted - how to reach out in their community through this vehicle of programming, to reach people they had not been reaching and to involve people in the library. I saw the library as a catalyst for all kinds of cultural and community activities, and I felt many other librarians did too. I wanted to get us all together so we could pool ideas and thoughts.

I do want to remind you that if it just isn't in your future to write a grant to the NEH, but you have some ideas for programs, that's just fine. The idea is to get the programming, the library and the adult population together. However, we will be reviewing how to go about getting a grant from NEH. The money is there; we have heard it from anybody who has any information. All of the State-Based Committees are looking for more libraries to sponsor programs.

I thought I might just review with you what it means to be involved with a humanities program. First, it must deal with public policy issues, issues that concern society as a whole, and it must relate to the state theme. Then, it must also relate to the humanities, and not just what you and I might have thought of in college as the humanities, but what Congress has defined as the humanities.

Then, in deciding on your themes, your programs must be developed in such a way that they lead to a public discussion or dialog between the audience and the humanists or speakers. These are the things you're going to have to keep in mind if the NEH funds are what you're going after.

If you have other ideas that you feel will be more appropriate, you may decide to bypass the humanities and look for other funding. Maybe it will be in your own library's budget, or you may look to community groups for additional support. One thing I wanted to stress is that these broad program themes may not relate to what you, individually, are going to be concerned with, what your community is concerned with. This is really what it's all about, what you personally, your library and your community need, what they have and what they can come up with.

The activities involved here will be experimental. You'll be testing some of these theories; you will be going through an experience in planning and working with community groups, but it's all staged. It's not the real world, but we're trying to make it as close to the real world as possible. You'll be working in groups with mythical communities, but they're not really so different from your own communities. We hope that the experiences you have in these groups will prepare you for the experiences you'll have when you go back home.

We do hope that when you leave here you'll have a beginning of a plan for a program that will fit the various things we've talked about - themes, audiences, community groups, formats, public relations. Obviously, you wouldn't have touched base with anyone else when you go home, so the final proposal won't be ready, but you'll have some kind of a guideline, some notion of the plan you're going to take if that's what your community wants. Through the process, we hope something will come out which you can begin to build on for your programs back home.

* * *

Group Work Sheet #1

Monday, [illegible] 13, 1975

Each group has a description of a community on which to base its work in this portion of the Institute. Following the talk on program themes, select three or four the group considers suitable for the community, and in 30 minutes, be prepared to report on at least one theme and the reason it was chosen.

THE PLANNING PROCESS

Ruth Warncke

A good place to start is to ask ourselves why we want to start a program. I never was in a library where nobody had enough to do, so why do we want to start a program anyway? One reason I know is to take advantage of an opportunity. Those greenbacks are out there floating around, and you're just as anxious as the next person to get hold of some of them. That might be a reason. I don't think it's a very good one, but it is a reason. You might want to start a program to attract new users, and for some reason, in the library field we always regard this as a sort of sacred obligation. Depending on who the users are, whether they really can make good use of our materials, whether we have any materials for them, whether the materials will do them any good - there are some doubts about attracting new users as a reason to do programming. You might do it to increase the visibility of a library, but I warn you don't turn that floodlight on the library unless it can stand up to scrutiny. You might do it to provide a service. Now you're going to say she can't argue against that one, but I can. I have seen beautiful services provided that nobody really cared for except the person who was providing it. Have you ever seen a special collection? I saw a special collection in a library that had taken the major time and attention of the staff for a long, long time. It didn't belong in a public library; it didn't serve anybody in the public community. But it was there; they were providing the service. Well, you know what I'm going to say; the only good reason for trying to start a program is to meet a need or an interest in the community. It's as simple as that. Unless that's what you're doing, save your energies; you need them.

There is a problem of course in determining what a need or interest of the community is. Under some circumstances, we go at this point into formal community study. Every library ought to have on its agenda, on its list of long-term objectives, a formal study of the community. We don't have time to go into a great deal of that today, but we will be dealing with informal community studies, informal community analysis, just to remind ourselves that we start with the community and nowhere else.

If you don't have a lot of resources with which to survey your community, there are other things that you can do. One of the things to do, of course, is to review what you already know. It's always very easy to look at just the nice things . . . but we know better. We know that out in the community there are needs and interests that are serious. I don't think that any one of you could ignore the fact that racial tensions exist in a community you served, to one extent or another. You may not as yet have let that creep into your consciousness to a point where it disturbs you, because when you're disturbed, you do something about it.

I think that we're all aware of the fact that there are people in our communities that lack educational opportunities. I remember a study in a small town that raised Ned with the advisory committee of citizens when it proved that there was a large group of functionally illiterate people in the community. These citizens couldn't believe it. Well, they ended up by doing a very nice job of developing a literacy program there which has been a model for some other programs.

I think you're all aware that values may be slipping, community values, values that are peculiar to your community, the "frontier values" - just as your community is part of a changing world where the values are on unsteady feet. You know that we have to cope with multi-cultures, and many values, and doing that takes give-and-take and creates a lot of controversy.

You may or may not know how much curiosity, which is an interest, exists about the history of a community. Maybe nobody really cares about what happened on the frontier. It's up to you to know, to put out your antennae and find out.

The ways you do it are many, as you well know. You look at the documents of the community; you read the newspaper; you talk to people, and I don't mean just to influential people. It doesn't hurt to get out of your car and walk in the streets and see what they look like. Keep your eyes open until you know your community so well that you could write an infinitely better description of it than any one of these community descriptions would ever purport to be. While you are looking at your community in terms of its people and their needs and interests, you need to look at the resources that your community offers. I don't mean: how many projectors do we have? Your principal resource in any community is people. There are informed people; there are willing workers; and there are the very important ones that have none of these particular characteristics, but who are trusted and known by pockets of the community it may be hard for you to get into for one reason or another. Be sure that you make some way of identifying these people. You watch for their names in the paper; you talk to them; you talk to people who know them; you ask everyone you know if they know someone who can do this; and you get it all down. We've got card files; get a people file.

You know that you'll have to identify all of your institutions and don't think that they will jump up and wave at you either. They don't. Even educational institutions aren't all that clear. We all know where the grade school is, and the high school, the junior college and the college, but there are many other kinds of educational institutions in a community that need to be identified. I think in one of your communities you had a training school for forest rangers. There is education going on there, and there are resources there.

There are religious institutions and agencies of various kinds. There are health care institutions which can be resources for many kinds of activities. The community services that are all over the country now, community action programs, Head Start, the governmental planning councils, have resources. There are civic groups like the Rotary and the Lion's Club. I wouldn't put those high on the list of resources, but they are available. Also, there are media resources. We don't limit media to newspapers, radio and cable T.V. We look at church bulletins and social welfare bulletins. The caseworkers themselves are a medium of communication. We look again at people.

The biggest resource from your point-of-view, and the one you should know the most about is the library. You must look at the materials collection, and you must look at it hard, and critically, and brutally. Is it up to date? Does it cover a great many important topics? You can't cover all subjects, but does it cover the things that are significant and vital? Do you have enough books that people can always find something on some topic? Do you have books at every level of readability, at every level of understandability? Well, you know what you need to look for in that collection.

What about your staff? How many are there? What is their work load? Can it be adjusted or is it inflexible? Is everybody busy so many hours of the day that it would be impossible to take on anything else? What is their education and training? What are their special abilities?

If you're going to look for a grant, be sure that you have the staff and the materials to implement it. There is nothing sadder than a grant program which bogs down because the well-meaning people who applied for it did not look at the first and basic community resource before they got it.

There you are. You've looked at your resources, and now you really take the first step for extended programs: the planning process.

Planning is a group process. You can make all the lists you want at your desk. You can do all the thinking you want, and all of this you put into it, but it is a group process. It has to be if it's to be worth a dime for anything.

A group that is planning - and I'm old fashioned enough to want a planning committee. I want a group that knows its job, that knows its responsibility, that gets together, that has the information it needs to do a job. It should be representative of the institutions or of agencies or organizations that are going to cooperate or collaborate with the library in the development of the program. This is essential. When you ask for a representative, try to convey the idea that you don't necessarily want the President or the Program Chairman; you want a person who is interested in whatever you have in mind, a person who has proved himself, herself as a good committee person.

You want people who know a lot about the area of need or interest. These are the academic humanists. The academic humanist must know something about whatever it is that's concerning you or you're going to get a poetry program when you want something that is very much in the public interest. Be sure that you choose the kind of academic humanist who can help you, and if that person isn't available, forget it. Get someone who does know something.

Most important of all, and most often overlooked, there must be people on the planning committee who will form the audience, the kind of people who are going to be in the audience for whatever kind of program it may be. Your program may be anything. It may be getting some materials to support another program going on in the community; that may be all you can do. It may be sponsoring what somebody else is really doing, and publicizing it through the library. It may be genuine collaboration and working together to develop a program. Whatever -- be sure that some of the people who know the level of interest, the level of knowledge, the taboos of the people who are going to form your audience are on the planning committee to help you decide what to do.

The group should be a decision-making body. I think librarians are often inclined to be a little autocratic and I should know. You've looked at the community and you see this need; you've looked at the resources, and you really think you can do something. It's perfectly all right to come and tell the committee what you've done and how you see it, as long as by your tone and your approach you let them know that within the limits of the resources that the library can bring to bear and the resources that are there in the community, they are to make the decisions; that the planning is really to be group planning, and not just rubber-stamping the idea that you had.

The group sets the purpose; it defines the audience; it defines the objectives; and it develops the program. Now, defining the purpose is a good deal like developing the theme. In fact, the theme put in other words with an infinitive in front of it might very well be the purpose. The purpose is the broad, almost unattainable goal that you would like to see accomplished when the millenium comes. You want that because it pulls your sights up and it's good. It might be as broad as "to increase educational opportunities in the community" or "to explore values with the idea of adjusting them to current situations or standards" or "to increase awareness of inequality." You can't plan a program on the basis of that kind of a statement, but you can sort of test what you do further on as you define your audience and set your specific objectives.

I'm concerned about some of the statements that say the whole community is your audience. There is no such thing as the whole community as an audience. If you shoot out there hoping to hit everybody, you will hit the people who need it least. You will hit the predisposed. You will hit the ones who always support community efforts. I'll bet some of you are the kind who go to community public meetings whether you like it or not because you think somebody ought to be there. You will probably hit the better educated. So forget the whole community. If you feel, and I know you do, that they all pay taxes, and they do, then think in terms of a series of programs, programs which are directed to specific audiences. When you think of audiences, you must think of many ways of cutting the pie.

Librarians for years were stuck with age. I didn't like it when I was a child and the adult collection was forbidden; I don't like it now that I am a senior citizen and they think they have to treat me carefully. Nevertheless, there's a good deal of cutting by age; and once in a while, I think it's legitimate, particularly if you add something else to the age. If you say, "old, lonesome people" all right, or "old people who read French," it's fine. But there are better ways of cutting the pie, I think.

One, and I think we've brought it out too much here, is by cultural groups. A couple of us today had a little disagreement about whether there was danger in this, that if this is the way we always cut the pie, we're being divisive in our communities. Again, you can have part of a cultural group; you might have "young Mexican-Americans who are looking for jobs" and this is fine. Then, you have a very clearly defined audience. You may define it by education, of course. Certainly, the gentleman who was talking to you about the Mexican-Americans and gave you those very good statistics was making it very clear that you have to be aware that if there are Mexican-Americans for the most part in your audience, then you must take into account that they have had very few higher educational opportunities. You can divide it by work: skilled laborers who are interested in and react to one thing, artists to another, business people to another, unskilled people to another. The roles go on indefinitely. Are you parents? Do you want to talk to the voters? Do you have something for the hobbyists? There are thousands of roles that people play and cutting the pie by roles is a very good way.

When you have this broad purpose, and you pretty well know what audience you want to reach, then you must define your objective. While I know that all the programs that we talked about today probably did meet an objective, do you realize that practically nobody stated one? That worries me because I think perhaps we jump a little fast. We jump from the purpose to the audience to the program without thinking precisely what effect on that audience we want this program to have. That's what the objective is. It is what you want to have happen to the audience, and it has to be in terms of action. Now, it can be to inform. It might be to challenge. I could challenge you if I were making one kind of a speech by giving you some other kinds of information, and challenging you to challenge me. You could be challenged to think by being given several sides of an issue. An audience can be challenged. They can be motivated. I am trying to motivate you, to get you to think through this process, to put the pieces of everything that has happened in the last two days somewhere on this scale, which is the program planning process. You may want to inspire; there was a time when I thought that was a horrible word, and I wouldn't have inspired anybody for anything; but you get older. You might want to refresh an audience, refresh their memories, refresh their enthusiasms. Well, there are infinitives to infinity; and as long as they really clearly indicate what it is you want to have happen to that audience, they are good to have.

The objectives should always be very specific. Just quickly, I was trying to think about what some of the objectives of the programs we were hearing about today might have been. For instance in Louisiana, "The Right in the Marketplace, the Powerlessness of the Poor," I could see that for some kinds of audiences, let's say civic groups, the library might, without being advocates, present a program that was so dramatic about the powerlessness of the poor and the effect that this has on the entire community, that it would challenge civic groups to take action, or challenge people in influential positions to organize for action. Maybe that wasn't the purpose, I don't know. In Arizona, I thought that perhaps one of the purposes of that very interesting career day in which the lady jet mechanic, among others, held forth was to inform women of new opportunities that are open to them, an admirable and clear purpose. Interestingly enough, it was fulfilled for a defined audience without anybody standing up and making a speech. In Texas, I was fascinated by some of the topics that were suggested, particularly the one on the effects of religion on public policy. I thought the objective there might have been to motivate an appraisal of the situation. This is something we live with and don't think much about. It might very well be that you would plan a program which was to motivate an appraisal of the situation -- perhaps to motivate the development of new approaches to their solution of the conflict.

Now, whatever program content you're going to develop is clearly dependent on the audience and the objectives. Until you know your audience or until you know your objective, you can't plan a program. You may be planning something that's going to happen, but it is not a program which can be at its peak of effectiveness. When Oklahoma announced its "Limits to Freedom: Right to Read" topic, I was interested in it; I thought perhaps that this was intended to give an audience of influential people ammunition for discussion. Now, we know what the objective would be: "to give an audience ammunition." We know what the audience would be: influential people. If that was your audience and that was your objective, then you might have history, legal cases, legislation, great statements, rebuttals of great statements; this would be your content. But suppose your objective had been to awaken people who know nothing of McCarthyism, nothing of banned books; then your content would be totally different. It might be case histories, but not legal cases, case histories with human interest that would capture the imagination of these young people who haven't lived through this era. Of course, banned books would be perfect for that group. Also, censorship of TV and movies would be good. You can say what you want to, you lovers of books, but the young people are much more concerned about if they're going to get to see what they want to see on TV and in the movies. So your objective would determine what your content was going to be. If you were going to motivate newspaper people to take an interest, you know perfectly well that your content would be freedom of the press and protection of sources.

Once you've determined the audience, the objective, and the general content, then you have to determine topics. We're not going to dwell on this very long because this is a matter of imagination; this is where those sharp minds come in. For instance, just for fun, what if you had a topic like censorship of legislation, how could you divide it into topics? Well, if you're very dull, you might have it on national, state and local levels. You might be smarter than that; you might divide it into censorship legislation concerning adults, concerning young people, and concerning children. Aha! You're sparking now. Or, you might have for another kind of audience, if you were using censorship and legislation, definitions like "community", "obscenity", "enforceability", and "constitutionality." But whatever, use your imagination when you are developing your topics because there are no rules here. Just look at your objective, look at your audience, look at your topic which fits both. Then, try to get an approach which is suitable and imaginative. Of course, your audience, objectives, and topics determine the methods to be chosen. I was amused this morning when someone asked what methods of presentation would you use? I thought the poor man can't answer that because it's a question that couldn't be answered in a vacuum. But he could, and the reason he could was because he knew his audience. He could tell us to use visuals, to use variety, and to keep to the point. If he hadn't been talking about a very specific audience, and if he had not known their very specific educational limitations, he could not have answered that question.

The choice of methods depends clearly on what has gone before. I'm not going to dwell on it because you have some very competent people coming in Wednesday who are going to take you through all this. However, the thing

I want to talk about very seriously is time, place and cost.

If the best method you can devise or the best film in the world is going to take too long; if it's not going to be right for your audience; or if the most dramatic presentation you can give requires a full stage, and you have a little auditorium about this size, that's it. You can't have it. If it's going to cost more than your money will cover, you can't have it. Don't try to make do and stretch and pretend to yourself. Face facts. Be realistic. It is a very important part of the planning process. You have to hold the line. You always have somebody who says, when the time comes, we'll do something about it; but you'll be in trouble. All the previous good planning will go out the window.

Your selection of method should be realistic. If the only methods available are not suited for the audience and the objective, abandon the whole project. You need never be ashamed of bowing out because you found that you'd made a mistake in your assessment of your resources. It is infinitely better to bow out with grace than to get caught in the mess you can get into.

When you're selecting your program personnel and materials, which you do in terms of your objectives, your audience, and your topics, this too must be done very realistically. You select on merit, not on availability. I don't care how good-looking the high school principal is, or how willing he is to come, or how cooperative he is with the library, if he can't talk any better than the proprietor of the fish market down the street, get the fish market man. He might be more interesting. In any instance, try to find somebody who has heard or seen in action anyone who's going to participate in a program. Unless you get a favorable report from someone you trust, don't try it; you can ruin a whole program. Always preview films; always read all the material. Don't let anything come into that program that you are not sure will contribute to your objective, will meet the needs of your audience, and will be suitable for your topic.

Then, plan your time frame. Again, be realistic. Introductions and greetings take time. You can't just forget them. They always take too much time, but don't forget them. Allow the fifteen minutes that you so badly begrudge. Don't ever let anybody speak more than thirty minutes. Or, if he or she has visuals, one hour, but that's enough. If the same person is going to do two things, give the audience a break in between. Don't under any circumstances let anybody occupy a longer period than that. No single session should last more than two-and-a-half hours, under any circumstances. People have seats, and they have kidneys; and no matter how keen their minds are, they have to respond to the needs of nature. Two and a half hours -- start on time and finish on time.

Most important of all, start your planning early. It takes two full months, and that's hardly enough to plan a one-session, one-performer program. Get somebody with slides for an hour; allow two months to plan that. Take all that time because you have to plan, you have to secure the personnel and the performers, you may have to secure somebody else after he bows out, you have to publicize the event, and perhaps you have to secure the funds. When you're planning for time, you start with today and plan for two months. Don't say "November's a good time to have a program; let's see, November 27 would be a good time. What's today? October 13. We can do it." You can't. You can't plan an effective program in that short of time span and you'll drive yourself crazy. You'll ruin the services of the library because everybody will be pressed into service and nothing much else will be done. Leave nothing to be done after the opening date. If it's a series of programs, don't be planning number fourteen the night the first one opens.

Have your plans complete. They may be changed and you'll have plenty of trouble with that; but at least you will be free, and the programs will all link with one another as they should.

Now, take all the pieces and try to think through all that we need: the group process, the people who must be represented in the group, the jobs the group does, the establishment of a purpose, the definition of an audience, the establishment of an objective, the use of these three things to test your broad subject, the topics you break it into to test the methods you're going to use, the kinds of personnel you're going to need, and when you're going to start for whatever it is you intend to do. Now, you have the skeleton of the planning process, and we will be putting some clothes on that skeleton in the next few days.

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A SURVEY OF YOUR COMMUNITY

Please develop a profile of your community using the following questions as guidelines. Include any additional information you think is pertinent.

What are the major industries or businesses?

What dominant groups make up the population?

What are the age and characteristics of the population?

What leisure time activities are available?

What is the general education level of the population?

What trends are presently affecting it?

What is its relation to other communities in the state?

Comment on its historical background?

What are the present economic conditions?

What are the major cultural and religious influences?

Group Work Sheet #2

Tuesday, October 14, 1975

Each group will select one of the themes it has developed and, within its framework, identify several possible audiences for a program, and an objective for each audience.

The group will then want to select one audience and identify persons and groups to work with in planning a program to meet the objective. On the attached report sheet, identify the skills and knowledge needed, and the groups or persons likely to have such knowledge and skills.

Tuesday, October 14, 1975 Group #_____

Group Report Sheet

Theme:

Audience:

Objective:

Skills and knowledge needed:

Persons or Groups

Types of Interaction

Ruth Warncke

I feel that I am bringing coals to Newcastle when I begin to speak on the process of interaction to people who have been deeply involved in the process for the last several days, and displaying some real skill at it, I would say. But, nevertheless, I am here and my objective is to inform, because I think I may have some things to say that many of you may not be consciously aware of. I hope also that I can achieve my objective of stimulating your interest in skilled interaction and motivating you to undertake some self-study in the field of interaction.

First of all, everybody is constantly in interaction situations, but interaction doesn't always occur. You can be in the situation and still have nothing really happen. The elements of interaction should be like Psychology I. They are stimulus which you see, of course, as a big letter "S", and response which you see as a big letter "R". These two things are absolutely essential when you are going to have any interaction. You can have a stimulus from a TV set; and you can respond by swearing at it, going to sleep, or laughing. This isn't really interaction. This is stimulating you, all right; but you respond into a vacuum. There is no exchange and there is no stimulus-response interaction going on. You actually have to have two people, at least two people, for true interaction to happen.

The stimulus doesn't have to be verbal; it can be verbal or non-verbal, and I suppose that many of you have read some of the books that have been published lately about non-verbal communication. We are accustomed to thinking of communication occurring when a speaker makes a statement; you can't get away from that. But it also occurs when somebody asks a question, whether it be a leader of a group or another member of a group. Stimulus occurs if someone raises an objection and immediately stimulates a response. Or it can be totally non-verbal. The community singer raises his hands to get the audience to join in and everybody knows what he means; he doesn't have to say anything. A teacher can put a diagram on the board and make it a stimulus for a response. If the diagram is just there on the board; you look at it, but you don't really make a response to it. If the teacher is still there, you make a response to the teacher, and then the interaction occurs. If a speaker is showing slides, the slides become part of the stimulus; but, of course, the response is made to the speaker.

Now when you plan stimuli -- and this is very important -- we do recognize the fact that in our kind of work, which is dealing with people and with books and with human situations, we are constantly planning stimuli. We need to think in terms of certain qualities.

One of them is clarity. There's absolutely no sense in saying something if nobody understands it, if you can't make it clear enough for other people to understand. Now, it is true that one of the values of interaction is that you can clarify what at first was not clear. But we aim at clarity as being one of the principal qualities of any stimulus we use.

Then, any really effective stimulus must have a kind of intensity. I know you have all sat through many, many occasions when somebody who had something really important to say muttered along as if he were saying the Lord's Prayer in private. Unless a thing is displayed with a certain amount of intensity, it does not evoke the quality or amount of response it should. Intensity itself doesn't necessarily add anything to the content of the stimulus, or the content of the presentation, but it does add something to the motivation to respond.

Then, a good stimulus has a good quality of novelty. When I say that maybe you think, as I do, of these horrible shops that sell "novelties"; but what I really mean is something new. If we talk in cliches, even if what we say is something new, but we express it always in tired, old language, it does not evoke the same kind of response. If we say the same old thing -- often the same old things that are said so often weren't true in the beginning -- but if we keep on saying them over and over, no new approach, no new insights, no new expression, we do not evoke the kinds of responses that we are hoping to.

A stimulus, of course, should develop interest in one way or another. It may interest by making people angry; it may interest by making them laugh; it may interest by engaging their attention by touching on matters that are of concern to the whole community as an audience. I think we feel here that you cannot produce a stimulus that will be of equal concern to too many people. One of the reasons why you try to limit your audience is so that you can choose your stimulus in terms of trying to touch people where they live.

Well, that's fine for all the planned stimuli; but most stimuli are not planned -- they just happen. Once a slide is shown, somebody responds, somebody says something about it. Whatever is said is another stimulus. It was unplanned as a stimulus. The person who responded the first time wasn't thinking of what he or she was going to do to the rest of the group; he was thinking of his response to the stimulus. But immediately there is, or can be, another stimulus to which people respond. So, here we go. We have one stimulus; it stimulates a response; the response stimulates another response; and most of our interaction, actually, is unplanned. Unless we are actually making preparation for a situation over which we have some control, most of the time that we try to stimulate, or we use a stimuli, it is unplanned.

Now, in the original stimulus-response situation, the interaction is very limited. Here you have, as I say, a speaker. Everything he says in one way or another probably begins a response in everybody who is listening. Let's say there are forty people out there. In some, it will stimulate the desire to respond. So the speaker, when he's finished, has said something that stimulates this person and he responds. He asks the speaker something, in which case he has stimulated another response. It just goes back and forth. When this one has exhausted either his time or whatever the subject matter is, another person may ask a question or make a comment. The speaker talks back to him. This is extremely limited response-stimuli; very limited interaction. It has its virtues and it is practiced a great deal. However, in some ways, the respondants might as well be in another room. That is, each one of them in a separate room. They don't seem to be stimulating one another to any marked degree, but they may be getting or achieving mental stimulation. They are not, though, achieving response from one another.

Sometimes it goes better than that. You have the speaker who is the stimulus and who provides the stimulus to another person who responds. This one gets interested in what the other one says. He responds to this person's stimulus. It may go back and forth; and if you have forty people out here, it may go all over the place which is a much more elaborate, complex and probably productive interaction. Now, you saw this happen the other day. It was planned; Ms. Maggeroli didn't leave it for you to react to the speaker individually. She told you to get together in little groups and talk about your questions or whatever you wanted to ask. So, the first person asked one, and the second one said, "Well, we have one just like that." -- responding to this stimulus, not to the speaker. Pretty soon, you were talking to each other. There are ways of guaranteeing that this rather sterile effect does not happen following a speech.

When the second respondant responds to the first one, the interaction becomes complex, the fabric is much, much richer and there is more productivity. When you get to the point where the interaction is frequent back and forth, back and forth, sometimes the speaker is forgotten and that is just fine. It makes us all very happy because then what is happening in the group is stimulus-response on the group's level of concern and interest in the areas which touch them as no speaker can touch them.

We talked first about the stimulator -- now the respondant. The respondant, if action is to occur, must listen carefully. If there is any one word today that should be registered on your consciousness as if we had a branding iron, it is the word "listen." The essense of good interaction, really is listening. If you don't hear what the stimulator is saying, or trying to say, you can't respond adequately, and then your response is no good. Now, often people don't listen. While one person is speaking, the other is very busy constructing what he is going to say, absolutely ignoring any of the overtones of what the first person is saying. Or he's sitting there a little idly, wondering how long this is going to go on and where he's going to go for lunch. Then, toward the end he realizes what was said was something that he doesn't agree with and so he comes through and gives a half-baked answer to what he heard in a half-baked fashion. A good interactor is a good listener. He listens well; he listens carefully; he listens with his whole soul and body.

Responses vary as widely as stimuli do. They may be questions; a good response is a question. A good response may supplement what someone else has said, and that's a good one too. A good response may agree and there's nothing sadder than a meeting that gets to be slap-happy with agreement. Everybody agrees with everybody else, and aren't we having a good time, and where are we going? Or, a good response may be disagreement -- "I don't agree with you; I think this." Or, it might be total rejection of your point of view. Or, a response, strangely enough, can be irrelevant. It can have nothing to do with the topic at all.

The better responses are cogent, pungent. A favorite one, one I love to hear, is "Why?" It's the way the "why" is said that determines the kind of response, but it's a good one. If a person has made a statement and you really don't understand why he's advocating what he does, "why?" is a good response to it. Or, "what for?" or something equally short. Without explaining "I don't understand why you think you're going to do this" in another speech, all you really mean is "why?" Why did you do that? Why did you say that? Why would you do it that way?

There are many responses that have no words, just gestures or nods. I often think that all the people who do all the agreeing might limit themselves to nods, "Ok, I agree with you;" you don't have to say anything more. Or headshakes -- oh, I just love to see a good headshake -- that means somebody's really responding. You may have to ask that person to verbalize his response in order to provide another stimuli, but it surely is indicative of a response. There are some people who will respond by pushing back from the table as if they're disassociating themselves from the group, or by getting up and going away, as far as that goes.

There can be non-verbal expressions of admiration or unbelief or disgust -- all kinds. There can be verbal responses in many different ways: brief sentences, long speeches, overwhelming shouts, questions, a thousand different ways.

Now, interaction can produce insignificant or significant results. I think sometimes we forget this. We're so happy that people are talking to one another that we really don't care much what they're talking about; how they're doing it; and what's about to happen. If you look at it in this context, that reaction, which is simply acceptance or rejection of the message of the stimulus, is relatively insignificant. It doesn't add another stimuli; it just says "this is where I stand." Frankly, I don't think most of us care. What we are here for is to develop our group thinking, to interact in terms of learning, of thinking, of exploring, of probing. A simple expression of acceptance or rejection doesn't mean that much. The real response that probes for more meaning, that challenges, that clarifies, or that builds on the stimulus and the response is what is significant. When, as a group, people interact with one another, each builds on the other, probes more deeply, or adds until the idea that was started is a bigger, more viable, more usable one than it was in the beginning.

Now each person who is conscious of the process of interaction can improve his role as a stimulator or respondant. I am now motivating. When either one, particularly the people in a group, does not understand the process, chaos, or at least minimal significance, is very likely to result. I think we all see that frequently when we get together in groups and there are people there who have absolutely no understanding of the process of interaction that either a lot of chatter occurs or nothing much occurs and the time is more or less wasted.

A leader is a magic word. Whether or not he or she has been appointed to the role, he can assist a group in achieving significant interaction. Now, every group, even two people, has a leader. The leadership may change, but everybody has a leader. The leader may not be appointed at all, but you put two or more people together for any length of time, and one of them will assume direction. This is inevitable and it's good. If you are prepared to deal with a self-appointed leader or if you are prepared to take that role yourself, that's fine, as long as you know what you are doing. Whomever is the leader creates a comfortable situation in which no one hesitates to take part. You do this in your own home when your guests are there. You see that they all know one another; you see that you start out with something that is bound to be of interest to them. If you know that you have someone in the group who has little or no use for modern art, you don't start a discussion of the latest exhibit at the art institute of very modern paintings. That's the kind of thing a leader can do; just make people comfortable.

Then the leader must be a good listener. Listen to the original stimulus; listen to each response. I think this is your clue to knowing who's leading; the person who's talking all the time isn't leading. The person leading talks when it's necessary, but listens a great deal of the time, and listens with a great deal of attention. The born leader, or the trained leader, asks pertinent questions like "why?" He may ask "can you tell us why?" "Would you expand on that a little?" Or even, "Did I understand you to say . . .?" The leader asks pertinent questions that help the people in the group to be good stimulators. The born leader, or the made leader, facilitates response. He says, "What do the rest of you think about that? Does someone else have anything else related to this point? Does anybody violently disagree? You, in that group over there, does this look different to you?" He is facilitating people's opportunity to respond, and in responding, to stimulate the rest of the group.

The leader, born or made, helps the group move on to whatever its goals may be. Now, one of the ways of doing this is simple enough; it points out the areas of agreement and disagreement. Have you been in a group that did just fine for awhile and then began spinning its wheels? They kept saying the same things over and over, kept going right over the same points? Well, they will unless there's some mechanism to help them move on. So a good leader says, "Look, it seems to me as if we're in total agreement about this and this; but on this other point some of you seem to think this and some of you seem to think that. Now what do you think the basic issue is here?" That brings the group back to something that's productive; it throws a new light on the stimulus and focusses the responses on it. So, the good leader helps the group to move on.

The good leader tries to give everybody a chance. He may say, "Now, Tom has expressed himself very well and very freely; let's hear what the rest of you have to say." Or he may say, "Joan, how does this look from the point of view of a high school student?" A few of the people on their evaluations yesterday commented that everybody in the group didn't speak, and I think we ought to stop and talk about that for a second.

I think that it isn't essential that everybody speaks. Some of my adult education teachers wouldn't appreciate my saying that, but I don't think it's essential. I think there are times when people have nothing to say, and spare us from the person who has nothing to say and says it at great length. Some people don't have anything to say. In a prolonged meeting like this one which is going on, it is impossible that a person would have nothing to say. In that case, people should be encouraged. However, some people speak easily, freely and frequently; other people don't speak that much; that isn't their temperament. They speak when they are moved, under special circumstances. They speak when they think it is important. The amount of contribution is of no importance; it's the quality of the contribution. Once in a while, somebody says, "I'm here to learn so I'm not going to talk." Well, that's a mistake because you don't learn much unless you're being involved. So while the good leader makes every opportunity for people to come in and to enter into the interaction of the group, he doesn't worry himself to death if they don't. I once knew an adult education leader who got so hung up on this that in any group he was in, he wasn't content until he had made everybody speak. I've seen them lose the entire point of the discussion while old Don probed to get the last person to say something, if nothing more than, "No, I don't have anything to say." However, it is important that everybody should have the chance.

The good leader encourages the building of responses -- each as a stimulus for a further relevant response. He tries very hard to keep this building process going. Now, the interaction in a group should be very complex. If the leader speaks after every comment, the group will not coalesce. Group members should build one upon the other; they should assume the roles of stimulators and responders. It's awfully hard not to say something after every comment; it takes self-discipline, but it can be done.

Sometimes, the stimulus is not presented directly. Those of you who are going to work with discussion groups, and I certainly hope you are, will be using such stimuli, for instance, as a common reading, a page of reading on a topic that everybody reads. Well, then, the leader has a little different role. Here is the stimulus, the common reading, and the leader begins with a question about the stimulus, but the leader doesn't really provide the stimulus. The stimulus is there and each person responds to that stimulus and a pattern begins to develop. The central stimulus is still that common experience. The only role of the leader is making sure that the group is constantly reminded of what is in that stimulus by saying, "What did you think of the second paragraph?" or "Now you said this, but this first sentence seems to contradict that;" or something of that kind. Another kind of a stimulus, other than a common reading, might be a film or a speech. Sometimes it comes out of your common experience. If I said to you, "What problems do you anticipate in working with groups in your community?" That would be all the stimulus you need because each one of you has a wealth of background experience, bad and good, in your own community. Since communities do have common characteristics, they are enough alike so you all would understand the discussion.

Now, out of any kind of group interaction should come a result. It can be consensus, but don't get hung up on the idea that it must be. To force a consensus is appalling; it should never be done. The only time I can think of when you might try to see what consensus you have reached is when you're in a small group in a big meeting and you're supposed to report back something to the group. Then you come to a consensus.

You might reach a kind of agreement which pleases everyone, or you might not. If you must report, and of course in many instances there is no reporting, you might report a minority and a majority opinion. But, far more important, out of interaction should come some understanding. If you have really explored a topic in depth, each of you should have some more understanding. I think you all understand a good deal more than you did when you started out this objective. If you had all understood in the beginning, we would never have had the discussion we did. Also, each one of you, in your responding to whatever stimulus was offered, added another dimension to people's understanding of what this is all about.

The third thing that can happen is that those of us who are leaders and those of us who are concerned are a little apt to push for change. We want to see people change. However, I always think, "How would you feel if they changed for the worse because of the interaction in the group?" When change does occur -- change in attitudes, in belief, and even change in total response for the better -- that's a highly desirable result of interaction. It is not one that you can decide on, particularly if you are a librarian and the situations for interaction are being set up in the name of the library, because then we come to the matter of advocacy. This, as you know, is dangerous ground on which to be. So, we hope for, in any group we bring together for interaction, greater understanding and comprehension. And we hope, if there is need for change, that there will be change and that it will be for the good.

* * *

The following role plays were used to demonstrate interaction and the techniques of group planning.

Various participants played parts and the rest of the group commented on what occurred in each situation.

Role Play #1

The librarian meets with the Board to ask their approval of a theme for a series of library programs.

Librarian	Mrs. Denver
Board Members	President, Ms. Callehan
	Treasurer, Mr. Smithers
	Mr. Johnson, a lawyer
	Mr. Beckman, senior citizen
	Ms. Martinus, civic leader
	Betty Martin, Youth representative
	Eve Strauss, local author

* * *

Role Play #2

The librarian and a trustee meet two representatives of Our Heritage Society in Baxter to enlist their support for a series of programs that embrace the theme, "Values in Conflict."

Librarian	Ann Miller
Trustee	Mrs. Jefferson Randolph

Mr. Chase, president of the oldest bank in Baxter
Mrs. Oldham, granddaughter of the founder of the girls' academy

* * *

Role Play #3

Lenox -- Its Cultural Dimensions

Audience: Non-artists

Objective: To motivate awareness of the arts of Lenox

Librarian	Joseph Anderson
Director of Training - Park personnel	Brian O'Neill
Municipal Employees Assoc. Director	Alicia Thompson
City Council person	Brenda Miller
County Director of Tourism	J. Carlyle Parker
President of Board, Indian Museum	Barbara Keach

Art historian, professor at university	Ann Farrington
Manager, health food store	Linda Romey
Business & Professional Women, President	Patricia Collins
Leading farmer	Leroy Addison
Chamber of Commerce president	Herbert Fisher
New York artist, new to the community	Olga Mayeski
Owner of local gallery	Comfry Balm

* * *

ADMINISTRATIVE STRUCTURE FOR PROGRAM PLANNING

Ruth Warncke

We don't expect anyone to feel that three speeches interrupting your involvement sessions are going to be exciting or entertaining; they aren't. They are a way of presenting frameworks on which you can build as you go ahead, and this one is even called a "structure." It's called "The Administrative Structure," and what it really means is that we are getting down to the nitty-gritty. We have been dealing with the more exciting things of the world--people, the way they think, their attitudes, the way they interact, the way they may or may not be changed, but none of this happens effectively if in program planning we do not have a firm and well-built administrative structure. This is the support of the program.

It consists of people with defined responsibilities. There is nothing more important than that. Everybody who is involved in program development knows what it is he's supposed to be doing, and that a well-developed flow of communication from one to the other is there and is understood. In order to facilitate the interaction among the people and in order to make sure that their duties are discharged, you have to have people; you have to have their responsibilities defined; you have to have a flow of communication; you have to have interaction; and you have to have the discharge of duties. This would seem obvious except that it is amazing to see how many programs get slapped on one way or another without this. Without it, they have about a thousand more flaws than they would have had if there had been a good administrative structure behind them.

First of all, there has to be someone in charge. Nothing gets done unless someone is ultimately responsible. Obviously the quote that occurs right now is: "The buck stops here." There just has to be a place where the buck stops, where there is authority and responsibility. No kind of modesty and no kind of fear of being autocratic should stop whoever is putting this thing together from assigning a director or a coordinator and letting everybody know what this person's role is, who is boss. It may very easily be the director of the library. It doesn't have to be; it can be a staff member. If it's a staff member, everybody must know that that person has full authority, as well as responsibility. It can be a trustee; it could be a volunteer. It would have to be a highly-experienced volunteer who was willing to devote practically his whole life to our causes because volunteers have many other interests and many other responsibilities. It could be a staff member of another agency. Actually, in the administrative structure, it doesn't make any difference who it is, as long as the role is defined and everybody knows that this person has authority and responsibility.

The library is a public institution. Therefore, the policy-makers of these public institutions, the trustees, must be involved in any kind of community program. It's one thing to decide that you're going to have something in the library, or even to decide that you're going to have another summer reading program, but when you are going to involve your community, when the library is stepping out into extended programming, it is good sense, good insurance, and appropriate that the trustees are involved. They must know at every step what is going on, and why, if for no other reason than that they not be embarassed in the community. If you were a trustee, and somebody said to you, "What is it the library's doing in this business about conflicts?", and you didn't know, you would lose your feeling of confidence in the job you were doing; you would lose respect in the eyes of the person who asked you. So, if for nothing else, it's for the trustee's own self-respect that he must know.

Far beyond that, the trustees must know how it relates to public policy. While you may be very secure at this moment and think absolutely that the policies of your library cover anything you want to do in this field, you may be surprised that all of the trustees don't see it that way. There may be differences that may need to be resolved; and for goodness sakes, get them resolved in the boardroom, and not out in the community when it's too late.

Of course, they must know what it will cost in money. If it's not going to cost them anything, if it's going to be just a grant, they must know what they are obligated to do in the terms of that grant. They may be obligating themselves to so much staff time, or so much budget money, or the use of so much space. They have the absolute right to know that, and they must be told. They should formally approve the plan before the money is spent. To be on the safe side, and to do it properly, they should really know what it's all about, as far as you have gone, before the planning group is assembled. You can't take a finished program to them before you have a planning group, but they should know who's going to be involved in the planning group, what presentation is going to be made to the planning group, and what kind of an outcome you expect, not what program you decide on.

Now, you have another group. These I call the expeditors. They're the people with good sturdy legs, for one thing. Now, they might be few, or they may be many. I have known cases where the director of quite a large program did the whole thing, but I don't think that's the wise way to do it. To begin with, unless you get a volunteer who has completely free time, and that's very unlikely, anybody who serves as the director is going to have other duties. That person needs relief from a lot of the detail. Besides that, we who believe in involvement must seize every opportunity to get people involved, to help them to understand what's going on, to create in them the same enthusiasm for what we're doing that we have. And there are a lot of jobs. Of course, if it's a small library and a small program, one person will do a number of the jobs. If it's a big program and you have lots of people working on it, then you may give one small job to each person.

First of all you have the preliminary plan which is the knowledge of the community, and that always falls to the library staff in one way or another. Then you have the trustee approval in principle, and that, of course, the director of the library gets. That director may bring in that staff member whose idea it was or who is going to be the coordinator of the program to present it, but it is the job of the director of the library to get the approval of the board.

Then, somebody has to determine who the members of the planning group are going to be. This, too, can be a group thing, but it must be under the direction of somebody. Again, it would either be the staff member who is going to coordinate the program or the director of the library. Once you've decided who the members of the planning group may be, and of course this is only after you've made many, many community contacts, then they have to be invited. A letter has to be written, and believe me, do write a letter. I know how tempting the telephone is, or how nice it is if you have very warm relationships, if everybody downtown has coffee at the grill at 10 o'clock and you invite two or three people, but the kinds of criticisms you made of these role plays today will be yours if everybody you invite does not have a clear idea of why he is there. No matter what he is there for, he should have a clear idea, and it should be in writing so that you can refer to it and keep yourself on the track.

In the invitation, you give them the preliminary information. Then somebody has to arrange for the meetings, get a place. I've actually gone to meetings where they hadn't thought through how many people are coming and hadn't really cleared a spot to have the meeting. I've been in libraries where they were scurrying around to see if there was a corner of the children's room we could meet in, because they'd forgotten somebody was using the board room. Be sure that there are careful arrangements. Be sure that there are arrangements made for taping or for taking notes. Make sure that there are arrangements made for circulating the minutes, and for making continuing reports to your planning group.

The trustees' approval of the group's plan must be based on a report of the plan. This is the second time the trustees come in. They approve first of the calling of the planning meeting. They more or less accept the theme. Then you make all the arrangements, you get the planning group together, and something comes out. Somebody must be responsible for getting a copy of the plan for the trustees; somebody must be responsible for getting it into their hands, and for explaining it to them. With it should go a cost analysis because I never did see a board of trustees who would be content with any kind of a vague answer when they ask the inevitable question, "What's it going to cost?". I wish I had time to go into making a cost analysis; that should be as detailed as you possibly can make it.

Somebody has to engage the program personnel. This isn't an easy job. It should always be done by letter. Pick up the long-distance phone, ask the person you want to call if he has such and such a date free and if he's interested and the topic. But follow it up with a letter that tells him the objective of the whole program, the objective of the session, what he's expected to do, who will share the time with him, and who will be chairman of the meeting. Give him as much detail as you possibly can: how much you can pay for his expenses, when you will pay him for his transportation. Let him have as complete a picture as possible. You can see that this is no small job even if you have only one or two people on a program, or engaged on the program one way or another. It takes time and it takes careful work.

You must provide adequate space and equipment and materials for your program. I know you have probably had experiences where the room has been far too small, or where they forgot to have microphones and you couldn't hear, or where the projector broke down because nobody had checked it in advance to make sure that it was in working condition.

Somebody must prepare publicity materials. It isn't enough to wait until the reporter for the local paper makes his weekly visit. It would behoove somebody to walk over across the street to the city editor, or to the county editor, and discuss the whole matter of a publicity campaign if it's going to be that general. Certainly somebody must identify the other channels of communication, the church bulletin for instance, or where posters should be put. Let the posters be visible, and let them have clear and short and sharp notices on them; let them have full information.

Sometimes you have to make arrangements for dissemination of publicity. You may want to go to speak to a lot of groups about the program that's coming up. The program that's going to be in a park, and will have many, many aspects might be publicized for a year in advance with a speaker at every association of any size in the community, maybe speaking for just ten minutes, or maybe showing just a few slides. But building, building, building to reach the members of the audience you want for whatever objective you have.

Then somebody must maintain adequate fiscal records. This is always important. You're spending public money and you must keep track of it. When you are working with a grant, it's absolutely essential that you know where every dime is, and know what bills have been paid and what are outstanding, and have a good and complete record. That's a good job for those people who are interested; I think always on a staff you have people who are terribly interested in the program. They feel that this is very important and they want it to succeed. But they have none of the talents; they'd be shy about making a speech. They really wouldn't want to try to construct a letter to send out; they're not really good in publicity. But they'll back you to the hilt if you say, "Will you take care of the fiscal records of this project?" Now, if you have a large enough library where you have a fiscal officer, you have no problems, but very often you don't. Your fiscal officer may be a part-time person who takes care of your library's fiscal responsibilities, but your grant would be on the side.

Somebody must be designated to evaluate the activities, and to propose follow-ups. If you really work hard on an extended program, you determine a theme, you decide on your audience, you state your objectives, and you get your grant, and you do all of this work, it is a mortal sin to let it stop there. The time to think of where this is leading, and what's going to be next is not next year. Sure you're tired; the whole thing is just over, and for the moment, you'd just as soon not think of another one, but that is not the time to quit. Somebody should be thinking all the way through, evaluating what's happening, seeing how effective it is, planning even a follow-up evaluation, beginning to make suggestions for a follow-up.

The director sees that every person involved knows what he is to do and does it. Don't get a director who's lovely and charming and can convince anybody to come down out of a tree and perform, but who can't say anything if he doesn't. You need somebody who is strong, who, if a person isn't doing his job, can relieve him of it and give it to someone else so that the whole thing moves too.

I like to dwell on the realistic assessment of costs. This is largely the director's job, but of course, nobody does anything totally alone. If you are a staff member who has been assigned to be the coordinator or director of this program and you are assessing costs, you go to your fiscal officer, you go to your director, you go to your fellow staff members, you go to people out in the community, until you get a really realistic idea of it all. You have to make a list first of all of every single item that is involved. You have to know what personnel are involved, what materials are involved, and what space, equipment, janitorial service, publicity time, transportation costs (perhaps for the participants, perhaps for getting the supplies to the site), stationery, stamps, everything. The whole list should be made. And the estimated cost for every single item, based on the best information, in money and in staff time should be recorded. The staff time should be recorded not only for the library, but for any other institutions involved. This gives you some guidance as to whether you can do this again, as to whether you bit off more than you could chew, as to whether you are asking too much of a staff, as to whether the total library is suffering because of everybody's enthusiasm about extending a program that was pretty hard hit to begin with.

Once this list is made then the director must determine how the costs will be met. You don't always meet the costs just by dipping into the pot of gold. You may meet some of them by using library-budgeted funds; it's perfectly legitimate, when you have a grant, to plan to supplement some of it. For instance, you might very well put the transportation costs as coming out of the library budget because you're going to use the library station wagon and it really would be too complicated to decide how many gallons of gas were used when, so the library assumes that cost. Of course, you meet some of the costs by using paid staff members, which means that it comes out of the library budget too. You put down one-tenth time or one-quarter time that comes out of the library budget. Some of the costs will be met by using volunteers and this should be indicated, that you are having so many hours of volunteer assistance. Some costs you may meet by borrowing. We borrow space: we may hold the meeting in the church or in the park or in the city hall or in the state building or in the bigger library in the next town. It doesn't make any difference where we get it. We're heavy on borrowing equipment. Frequently we borrow materials, through the regular channels, through the state library, from any place you can get them.

Sometimes you can assign the costs for publicity, space and time by getting it free from the media. A lot of newspaper space is available. Public service time on TV, even cable TV, and radio is available some of the time, but if you want it prime time, you may have to pay for it. You may get somebody else to pay for it for you, but that should be accounted for.

If you care to, if you really are on the ball, you may seek additional funding. You have a grant, or you're going to ask for a grant; it always helps if you're going to ask for a grant to indicate that you have other sources of funding, too.

It isn't really getting the money that's the most important thing. As you well know, the most important thing is deciding on a need, and doing something about it. The second most important thing is deciding on the library resources, and making sure that you are able to swing whatever it is you're going to build. The third most important thing is involving as many people, organizations, and institutions as possible in planning and expediting the program. For one thing, the more people that are involved, the more resources will be available. Everybody knows somebody else; everybody knows a place to get something else; so you open the way to resources. Then, if the objective is a sound one and it's designed to increase the quality of life in the community, the chances of financial support from various community sources are greatly improved if you have many, many people concerned about the quality of life in the community involved in the plan.

While the administrative structure is the nitty-gritty, and some of it's very grim, as when you set out with your long list of what you need to get the estimates and find out everything's gone up twenty percent since last year, it also can have some remarkable exhilarating effects. It's a lot more fun to celebrate with a lot of people when it comes out well, than to go home and say, "Well, *I* did it."

* * *

The Administrative Structure

Coordinator (Responsible for coordinating all activities):

Name:
Address:

Phone:

Committee Members (Will share responsibility for activities outlined below):

Name:
Address:

Phone:

Name:
Address:

Phone:

Committee Secretary (Responsible for seeing all minutes and other communications reach all members):

Name:
Address:

Phone:

Administrative Activities

(Name a committee member to be responsible for each activity)

Selection of speakers, AV materials -
Design and produce support materials -
Promotion -
Facilities -
Finances -
Hospitality -
Supplies -
Registration Procedure -
Displays -

GRANT PROPOSAL WRITING

Peggy O'Donnell

Getting a proposal funded is sometimes a great lottery in the sky. I know people who followed the criteria, wrote a beautiful proposal, did all the right things, but the proposal didn't get funded. I've also seen proposals that didn't do anything right; they seemed to be hard to follow, you couldn't always follow the goals and objectives, and even the financial report wasn't as good as it should be, and they got funded. You begin to wonder, is it because I happen to live in this part of the world and we were due to get some money? What is the secret behind it all? I think it's a great gamble, but I do think you can increase your chances, as we say in Las Vegas, by putting together the best possible program you can.

I've divided this session between planning the proposal and writing the proposal because I think we have two things here. Sometimes you will get a planning committee who will really work very well and come up with a good proposal, a good concept. Then, the writing will just downgrade it; you'll lose it in the writing. On the other hand, just being able to write well will not get your proposal funded if you haven't gone through the planning steps.

Ruth mentioned that some big city libraries have officers who do nothing but write proposals. They know all the jargon and they really have the technique down. You can just send through "this is our idea, our goals, and our objectives, and we need this much money" and the proposal writer, like a beautiful machine, turns out a beautiful proposal. Well, I can't promise you anything like that, but I'll try to help with some of the things I feel help in writing a successful program.

Why am I talking about proposal writing? I've only written two proposals; it's true, but they did get funded. They were widely different: one was for LSCA money, a lot of LSCA money, and one was for the grant from the Office of Education. It wasn't so large, but it was a lot harder to get because there was not very much money this last year for these kinds of training institutes. That's sometimes very important to remember when you're thinking of your proposal. Consider your funding agent -- is it well funded? is it a good year?

There is one thing I'd recommend you read on proposal writing. It's by Brooke Sheldon, who was with the Alaska State Library and who is now getting her doctorate in Pittsburgh. It's called A PROPOSAL PRIMER, and it will be in the next Bowker Annual. It's only about ten pages long, but she has really done a great job in pulling together the kinds of principles you need for writing a successful proposal. Remarkably, it is humorous; I couldn't believe it because proposal writing to me is not humorous. I don't mean she ridicules it or she makes light of it, but she manages to liven it with enough wit so that you can understand what she's saying and enjoy the process.

I will speak about proposals generally and not specifically NEH proposals. The first step is the planning. We talked about planning for programs. Planning for anything in libraries is a group process. You work with a staff; you work with a board; you work with anybody in the community who's going to be affected. I should say, before you even do that, the proposal you're writing should be a proposal to meet a need. If there isn't a need out there in the community, there isn't much point to writing a proposal. So supposedly, you've had your pre-planning meetings; you've seen that there is a need. The first step is to document that you have a need. Then, go after your plan, your concept.

What about NEH? Well, it seems to me that NEH has defined our need for us. They see a need in the country as a whole, and in every community, for the humanities to relate to the citizen so that this citizen, with the input from the humanities, can more effectively consider public policy issues. In this case, I suppose that you can say that your need has been decided on by NEH. They say there's a need; you agree; and you go with that. Of course, there's more than that; there'll be specific needs in your community.

You document your need. You show how there is a need for this, and how this proposal that you are sending to your funding agent will help to meet this need in the communtiy. You establish goals and objectives. You've got to establish goals and objectives. Ruth said it very well yesterday: your goal is broad; it leads on into infinity; it's an ideal never to be reached. Something like "we will extend better services to all members of our community." There's no way you can measure that; and no matter how sincere you are, there's no way you can really hope to achieve it. It's a nice broad goal. You might start with that as an umbrella.

Your objective, though, should be measureable. It may be "to train ten library assistants from the various cultural groups in our community to staff store-front libraries in the appropriate neighborhoods" on the basis that this might reach those people who had been staying out of the main library which is pretty establishment. You could measure that you had trained ten library assistants in the community and that you had placed them in storefronts, and from that you could determine if some service had reached the community.

When you have goals and objectives, you then develop some sort of plan to do what it is you've promised to do. I sometimes think we develop the plan first and go back and put on the goals and objectives. Such a neat plan, a really nice plan we've got here, and I really want this plan to succeed. Then, we say "What's the goal here? What are my objectives?" I don't think that works too well; I really think you have to work the process through, but the temptation is great.

Along with goals and objectives, you must build in the evaluation from the very beginning. I don't know about the rest of you who have written proposals, but that to me was the hardest thing. I'm not sure I've mastered it yet, but I'm convinced it's true. I was always working with "we are going to provide this service that will accomplish such and so; we will use this method to achieve it." However, I never seem to think in terms of "how can I tell if I have actually done it?"

When I was working with the California State Library, they really got into performance measurements and everybody was taking training up there like mad. Anybody who had a grant from them had to be able to say at any given time what they had accomplished. The phone could ring today and they would ask "in your time frame, how have you succeeded in your extension of sophisticated reference service based on the measurement goals you outlined in your proposal?" That was just as specific as they wanted us to be. That was the first time I had really thought about evaluation. We'd say we were going to extend reference service to Northern California; we are going to give more sophisticated reference service. We had never really thought about how you measure it, and reference is a tough one. How do you measure that the reference service you gave this year is more sophisticated than the reference service you gave last year? But we were saying that this is what we were going to do. They'd come back and say, "what does that mean? We know that it's more sophisticated, but what does that mean?" What does it mean? We know, in a sense, that it looked like the questions that were coming in this year were tougher than the questions that came in last year. Is that because we got dumber? Were they writing more sophisticated questions? But the quality was pretty much the same. Were they indeed more sophisticated? One of the goals of our project was to take care of the really high-level reference, the top ten percent of reference questions if reference questions can be rated.

We started out with a concept that we were going to give more sophisticated reference service and then got caught in the bag of measuring it. I will say we made some efforts toward measurement because we did really believe that was a goal of the project. We went right back to the beginning and thought about that long and hard. Is that measureable, because if it isn't, how are we going to be able to justify anyone paying for it? We should have done the evaluation right at the very beginning. Now, the evaluation gets built in right at the beginning. I think that's vital; I think it saves you a lot of trouble. Brooke Sheldon says that if you do your evaluation at the beginning, and you go right through the process -- goals, objectives, and plans -- your evaluation will write itself at the end because you've worked with it all along. It will be an automatic part of the picture.

Okay, you've developed a plan, a narrative, to explain why this will meet your goals and objectives, this will vary somewhat in different proposals because each granting agent will have their own specific guidelines and forms you should use. But all of them want to know what your administrative structure is. Some of them seem to be a lot more concerned about that than others. The NEH - at the national level - is very concerned about what your administrative structure is. They want to know what the staff will be, and they want to know exactly what that staff's going to do. When you say "I'm going to have a Librarian I working with media", they really want to know what that means, who that person is, and why he or she meets those qualifications. This is something you get into with the NEH state committees, too. If you're going to write a project director in, and you say "well, we're going to use the program person, our librarian, who will give part of her time to it; or we can release her and we'll pay her with NEH money to do it," NEH is just as apt to come back and say "why must it be a librarian? Why can't it be a humanist?" So, if you really want it to be a librarian, you'd better have something written into that job description that says it has to be a librarian. They watch that very closely.

Budget? Put down everything that you can possibly think of that you could possibly spend money for, at least in the first go-round, and then add about 15% on top of that. If you don't, by the time you get the money funded, you won't have enough money; or you will have forgotten something. It's all very well that you can change 25% from this category to that category, and you think that's going to save you. "Well, we've really got a lot there on materials and supplies, and I don't think we're going to use that much; what we can do is to take 25% back and put that over here where we're really going to need it. It won't look as bad because we're entitled to have that much in materials and supplies, and we don't think they're going to like to see it over here." These are games that you play when you write proposals. If you don't honestly know what it is you're going to spend money on, I think you can get into a lot of trouble; and literally, you won't be able to be fiscally accountable. That seems to be one of the most important things you have to be.

Some of the things you might want to be asking yourself are: How was the program developed? What led to it? What in your community or in your state, what background, what reason do you feel there was for this -- to evolve into this theme, this concept? Who was involved in the planning? At this institute, it was us; we speak to each other. In your home situation, there will be other groups and other individuals. Some of those groups may simply be invited to co-sponsor - like when we had eleven people in our role play and one or two might have really worked closely with the library, might really have gotten involved in the planning and put up some money, some time, some facilities; but the other six or seven people might have just given their blessings. You would have just simply had a letter saying "yes, the Municipal Employees Association thinks this is a splendid idea and just what our community needs." They send the letter to NEH; that would be all they had to do. You should include as many people as possible, and include their names and who was involved in it initially.

Always be specific about what your objectives are and who the intended audience is. That's very important with NEH, as it is with most of these proposal-funding bodies. How does this program fit the character of your intended audience? That's another sort of thing you can't plan in a great vacuum and come up with a great program. It doesn't fit your goals, as I said before. This is something that NEH seems to be tending towards, and certainly, in SWLA we think it's a good way to go. How can the program be shared or sent out into other communities? Is it a travelling program? I think this seems to have at this time some impact with the state-based committees if it's something that can be used in other places.

NEH is very interested in knowing what your plans are for promoting and publicizing. As I understand it, at least at the state level, they've had a lot of trouble with not getting people out because there wasn't enough promotion. I'd heard Sandra Myres, the Director of the Texas State-Based Committee, talk about superlative programs that sounded really good, but there was no local advertising and they were simply not attended. Money goes out, and nobody comes in. NEH isn't too much into a head count as I understand it, but they want someone to come to the program they funded. So, a good promotion program written into your proposal will be useful with NEH.

Another thing - is this specific program related to a larger programming effort in this area? This sort of ties in with in-kind funding. You can't use federal grants as your in-kind contribution, but sometimes federal agencies will be glad to give a grant if it's complementing another grant. This institute was funded in complement with a grant that we had from the

National Endowment. In other words, one agency is seeding another agency's project, in a sense, so that a greater project will result. Each agency might have different ideas, but it's a concept you might like to work with.

Another thing that is very important in NEH proposals is how many academic humanists have you involved in the planning? What have they done? What humanities disciplines will you be emphasizing? We haven't talked about that too much. We've talked about "well, we're going to do this program and it'll be cultural themes;" but we're not saying "and this is in the field of religion; this is in the field of literature." NEH seems to like to have a clear idea of what humanities you're talking about and what humanists.

I think those are some of the major things I'd like you to consider in writing for NEH funds. I did give you a grant proposal outline (see Appendix, page). There again, it's only an outline because the first thing I would suggest when you go to work on NEH, even when you get back home with the plan that you will probably have out of this meeting, is to call your local or state chair and say, "help me. Here is my preliminary planning document; do I have anything here you can work with?" Let them get back to you and say, "yeah, it looks pretty good; are you going to involve community groups and humanists and what-have-you?" Let them work with you; they're very good at doing that.

Just for purposes of a quick run-through and I think we've covered most of these things, let's go through a sample proposal. The narrative description of your project includes the background of why you're doing this, theme, audience, format, and relation to state theme. It may be hard to do, but somehow you'll have to get that across. Then, sort of down under number three, is who you are. What is the library? What are its goals and objectives? Why is it involved in this? A section on evaluation; a section on endorsing organizations. Again, as I said, regarding project personnel, you should explain fully what their duties are. Then, budgeting is next. There are more things that could have been put on this budget. It's a very basic kind of budget, but I wanted to get across the idea that as you go through it, keep track of all your in-kind time. In other words, when you had the role-play this morning, if that meeting had gone into two hours - and there were twelve people there - that's twenty-four hours of time. You could figure that, say $25 or $50 per person? You'd have already a nice chunk of in-kind money. That's what, $600? You could say, "I now have $600 of in-kind time." Of course, it wouldn't have done any good if the planning failed and you didn't do the program. That is the kind of thing you tend to forget, like the first meeting. Everybody was just kind of screaming and yelling and nothing much happened, except that we went ahead and had another meeting. That counts. So those are the kinds of things I think you should consider right at the very beginning. John's time, for instance, when he called all those people on the phone; the phone bill that he got involved in; the time his secretary took to type the letters; the postage - all that was in-kind costs. That counts; and that's the kind of thing to remember. If you people had to travel to come in from the park, whatever that costs, that's time too. So, these are the things to remember.

This is just a beginning. Your meeting rooms - some of you don't have meeting rooms, but if you did and could rent your library meeting room, how much would it cost? One of the things we haven't talked about too much, but I think you can sometimes get, is actual cash from community groups. Your Friends are a good source for that. If you have a Friends group and they are affluent, or interested, or just feel guilty because they haven't done anything lately for you, you can sometimes get some kind of contribution from them.

Contingency fund, always. You just never know what it's going to be you need, but you'll always need something so it's a good idea to put something aside.

Then I put the vitae of project staff and advisory committee. This is important in any proposal, but it is dead serious with NEH. They want the most impressive vitas they can get; they will send back your proposal for renegotiation if you don't have it. So anybody who is involved in the planning, be prepared to send in a vita for them.

Then, not listed on here, is the time frame. I was a bit extreme in my example of the California State Library being able to call you up at any time and see exactly where you were in your time frame, but most groups do want some kind of feeling of your project schedule. I think many times people got money without really specifying how they were going to do it. They just had two broad years when they were going to eventually go from here to here. They didn't set a time frame and, without meaning to, never got a lot of things off the ground until it was right towards the end of the project. So now NEH and many groups are very concerned that you move in an orderly fashion. "Within the first three months we shall have so much done; by the second three months we will have so much done." Very often, it's a good idea to have spelled out exactly what your programs will be and when they will be held. Then, they'll have all been planned, at least tentatively.

Evaluation again is very important. I don't believe NEH has solved the problem of how to evaluate themselves, but they consider it very important.

Okay, that is what I call the body, the content. Just a few words on writing, on when you actually get around to writing the proposal to make it fit the format. You know your funding agent; in the case of NEH, you know perhaps the State Director and you work with him. Know the criteria that you have to meet. Tailor your proposal to fit within their guidelines, but I don't mean mutilate it just to get the money. If your proposal doesn't fit their guidelines, then don't go after it. However, to write it ignoring their guidelines would be a waste of your time and you won't get funded. So, I think you should know the criteria and see if your proposal fits the granting agency's criteria. If it does, go with it. If not, just don't try to do it. Ask the agency people to help. Some agencies are more helpful than others, and I think NEH is very helpful.

Then, the organization and language. They all have a format to be followed. Again, I have seen so many proposals where even though the group knew that the narrative had to come first, and the goals and objectives second and whatever, they'd write their proposal and just not follow that format. Now some of those proposal have gotten funded, but it seems like there's no reason to do that when you know this is the way it should be set out. Follow the organization they give you. The language - keep it clear and simple and understandable. What is it you are trying to do? Don't pad it with a large, grandiose background and extra information that really has nothing to do with it. Try to stay away from jargon. I keep thinking of the man we talked to in Washington last week who, when we asked for the check for this institute, replied "you shall receive it within the parameters of a week." The thing is that those government officials don't usually read your proposals; outside evaluators do. They generally have a better standard of English and all of them have been reading Strictly Speaking so they are not looking for that kind of jargon. If you are addicted to that kind of jargon, clean it up or get someone who can write to write the proposal. I think that's very important.

It isn't fun to write proposals; I think it's dreadful. I guess some people might enjoy it, but I don't think it's very much fun. However, if you do your planning carefully, I think the proposal tends to write itself. I didn't always believe that, but I do now. I think if you're organized and you've done your planning, you have your concepts laid out, it does tend to write itself. It does sort of follow along naturally.

When I said don't expand or pad your document, I meant that; but there are often support documents that should be included. You can use them. They show that the community is such and so; there is this kind of documentary evidence for this kind of need. Don't leave them out. I think those are very important, but they don't belong in the body. Nobody wants to go through it. They will look at it if perhaps they have a doubt that you haven't made your case. So do include anything that you think is important, like a background sketch of the community, a catalog of resources; but remember it is only supporting material and not the proposal itself.

Again, evaluation is extremely important. One of the things you can do to test whether you've really pulled your proposal together, I think, is to write that summary first page that gives the title, an abstract of what you're going to do, and brief information about the audience. I think if you've pulled it all together, you can write that first page very easily.

With many agencies, and NEH is one of them, after you've sent it in, they will let you know if they want to renegotiate it with you. This is a sort of trade-off. You know, "we can't fund this; will you re-write that?" Again, if they come to the renegotiating stage, they're probably going to give you some money, but they may want more than you want to give. It may be that this proposal may be so changed, or so unworkable that you may have to just let it go at that point. They may give you half the money, but want you to do two-thirds of what you promised, and you know you just can't do that. In other words, they're still keeping the door opened, but you know it can't work.

What happens when they close the door? When your proposal is rejected? As I understand it, NEH will give you some indication about what the evaluator said about your proposal so you can use it as a learning experience, perhaps to go on and write another proposal, or revise your proposal, or write a better proposal. Not all agencies will do that; sometimes you can't really find out what went wrong, except perhaps through consulting with others who have written proposals that were funded. Sometimes it's just fate that you're in the wrong place at the wrong time, or something like that. Your theme isn't the theme of the year. Sometimes it's just

CHECKLIST FOR A PROPOSAL WRITER

1. How was the program developed?
2. Who was involved in the planning - individuals and groups?
3. What are the objectives of the program?
4. What is the intended audience?
5. How does the program fit the special character of the intended audience?
6. Can the program be shared and/or sent out to surrounding communities?
7. What are the plans for promoting and publicizing the program?
8. Is this specific programming idea related to a larger on-going programming effort in the area?
9. How have academic humanists been involved in the planning? And, what humanities disciplines will be emphasized?
10. What is the specific plan by which the program will be carried out?

a rotten proposal; it wasn't well written, and there wasn't any reason for anybody to fund it. This is the kind of thing when you don't get it, don't stop there; really try to find out why you didn't get it.

* * *

By Wednesday afternoon, the participants had worked through the planning process and were ready to begin to translate their themes into specific program formats. Anne Kincaid conducted the programming section. She began these sessions with some general remarks on library programming.

* * *

OVERVIEW OF LIBRARY PROGRAMMING FOR ADULTS

Anne Kincaid

I would like to go back and begin where we started programming in San Francisco back in 1967. When we began, our Friends of the Library had three major programs for adults in San Francisco every year. They had very expensive speakers like Mary McCarthy who would come and give a one-shot lecture. The Friends sat in the front rows at the lecture and had special seats. There were many of us on our staff who were getting very involved in outreach activities and in fighting the war on poverty, and we disagreed with the whole concept. About that time, the Friends did engage Alexander Haley who wrote THE AUTOBIOGRAPHY OF MALCOLM X to do one of their speeches, and that's where it all broke loose. The library staff said, "This isn't what library programs should be. We shouldn't have the Friends in the front row. We want to do programs for people that will attract people to the library in the way that we think the service should be offered.

So, with that in mind, I was working at that point in a branch library in the Mission area of the city, which is where most of our Spanish-speaking population resides. In San Francisco, we have tremendous multi-ethnic diversity all over the city. I don't think we have specific branches that serve specific groups; everything is really quite varied with the exception perhaps of our Chinatown branch, which because of its very large Chinese collection and the fact that it's in a very concentrated neighborhood of the city does serve primarily Chinese people. Anyway, in the Mission, I had been asked to serve on something called the Mission Coalition which was a community organization of organizations, most of whom were concerned with redevelopment in the city. Because I was the librarian of the group, they made me Cultural Affairs Chairman. Most of that was pretty awful; it meant you had to read a lot of essays written by school children about planting trees in the neighborhood and picking up litter.

At one point, they asked me if I would organize a program for the Coalition. The program I set up on neighborhood arts brought a lot of people out. The feelings expressed in the discussion period led to a totally new concept of library programming in San Francisco.

Now, the first events which we held, into which there was poured a lot of community input and a lot of discussion, were spectacular events. They included everything from light shows to rock bands, and they were really wild. The first one, I think, just caught a bit of the crowd. We did them five weeks in a row, in five different parts of the city. The program was called THE AFRICAN AMERICAN THING. It included many dances by local groups, just everything under the sun that you couldn't imagine taking place in a library. As the audiences escalated, it soon got completely out of control. We had people arriving in the library sitting on top of bookstacks, making piles of encyclopedias and standing on them so they could survey the event. We certainly had a tiger by the tail, and certainly something much greater than any of us had anticipated. It took about twenty staff members of ours and everyone we could muster from the Neighborhood Arts and everyone in the community that had been interested and had helped me with the project to help keep things under control. I think that was one of our first horrible experiences in learning to do things to scale. It was a terrible way to learn, but it did make friends for the library and for the concept of programming in the library. The kids responded to it. Everyone that came to these affairs thought this was a really dramatic turning point for the library. We had a lot of people asking us to do more things of this kind.

Where to go with it, and what to do with it. These events cost a tremendous amount of money to put on. Each group that performed had to be paid. One thing that we quickly realized was that our audience returned to the library when we had another event, but that there was no interchange with the library at any other time. People will say that people don't know where the library is in the community. Well, they knew on the day of the event where it was; it was just on other days and for other services that they didn't use the library. So we have kept refining.

My first assistant in the office of adult services liked things that were very contemporary. She was a great scanner of newspapers and magazines to pick up any ideas she could find, or anything that she saw in the library literature that seemed an idea for a program. These were all individual programs without a central theme. She kept thrusting about trying to find some things we could settle on.

The second assistant that I had was far more interested in political programming, in the discussion of social issues, and consumer action programs and in things of a much more serious bent. Many of them were discussions. She used a lot of films and documentaries to get ideas across. She approached it in a totally different way.

The person who is working with me now has a stronger background in the humanities than either of the others. Under her leadership, I think we have moved into a new area of planning. We were criticized in the past because people were constantly saying we were doing something that could better be done by the Recreation Department, or we were doing something that, to them, didn't seem to be an appropriate activity. I think in the humanities-oriented program you can find an area which is unique for the library; it gives you an opportunity to relate in many ways to your materials, to your background. Most of it depends on your creative imagination, and how much you want to put into thinking about the program you're going to plan.

I was interested this morning in hearing so many of you talk about not having a meeting room. We have twenty-seven branch libraries in San Francisco. It's a very compacted town and space is of the utmost value. They are tiny branches; we have only five with formal meeting rooms. But we've made use of everything; we've made use of front lawns; we've made use of those few parking lots or patios that we can muster; we use our adult areas when we can; we use the children's rooms for programs on some occasions. We have sometimes even used the staff room if we know we aren't going to get a big crowd for an affair. So I don't think you should say to yourself, "I don't have a meeting room; I can't have a program in the library."

In regard to cooperating with other agencies and using their facilities, it has been my personal experience that there is something in terms of a library program that is apt to get lost when you move a library program outside of the library. I think that's an important thing to keep in mind. It can quickly divorce itself from any relationship to your organization, and simply become The Event in The Place. Those are what's remembered, not the fact that the library had anything to do with putting it on.

There is a great deal of talk about our programs and the services that we are providing. One of the satisfactions of doing adult library programs is that you know this is an area where you can deliver. Our technical services department is always very far behind in the cataloging of books; the vendors aren't supplying things promptly enough. We have lists of people waiting for reserves. But people have good feelings about the programs in the library; you very seldom hear any complaints about them at all.

There is one of my warnings that I feel should be inserted here, and that is "watch out for academic humanists." Be very careful. Certainly there are progressive institutions in which there is now a direction being taken to encourage the faculty to get out and work in the community. Those are the people I would keep my eye on when I was looking for an academic humanist, they are there. There are people who have been doing projects in open university situations or open classroom situations who do have a finger on the pulse of the community, and those are the ones who should be involved in planning programs with you. We can't simply say that someone is a professor of history or a professor in some field, and no matter how valuable his experience is, necessarily superimpose it on the library and get a program that works.

In this case, I think that you have to learn to trust your own intuition. Something that didn't come up in your role playing situation this morning, I think, is that some people do have a very solid and boring picture of libraries or a very dignified approach to what is possible and what could be done. I'm for giving a little direction in terms of what you want to see happen in terms of your program, and directing the thinking. I think that's one danger we didn't get into this morning, that people may have more stolid and stodgy ideas of what would be appropriate as a library program than is really true, or needs to be true. You must bring your best thinking to bear in terms of keeping them on the right track and not let it turn into something that you know may not have been attended simply because it was dull. All of the issues and things that have been presented to us can be as exciting as we want to make them. There again, I think we've got to find ways of handling that or as Ruth Warncke said, we're doomed.

So, moving on from there to what we're doing now in San Francisco . . . as you know from the forum literature that was presented, the American Issues Forum series is a part of the National Endowment for the Humanities. I don't know how familiar you are with that particular program, but in several cities in the country they are doing major programming efforts in relation to a series of issues that were devised originally by Walter Cronkite. There's been a great deal of publicity and many television stations are carrying the programs, and there are many themes being covered. For our proposal in San Francisco, there was a consortium of academic libraries that were going to give formal lectures on the themes in the American Issues package. They will give nine major lectures at the university which we hope will be extremely academic and elevating. The challenge that was presented to us was whether we could come up with a package that would include public, private and academic libraries. Our goal would be to reach people in all parts of the city using our neighborhood facilities and our main branch to get people thinking about these themes in any way possible, by any means necessary.

We looked forward to doing that. Our discussions in this case took place within the framework of our associations with other librarians. Most of the other libraries in our city don't do programs. Most of them, in terms of cooperation, will be working with us to either exhibit parts and pieces of their collection in the library, or we will be taking exhibits to them. They've also proved to be useful as academic humanists in providing us with special materials.

The participants in the American Issues Forum are really very varied. I'll read you a list of the organizations because it may include some places you haven't thought of having associations with or involving in terms of your planning: The Asian Foundation; Executive Secretaries, Incorporated; the Fine Arts Museums of San Francisco; the Friends of the San Francisco Public Library; the Hybernia Bane; the Historical Societies and Museums of San Francisco; the Inter-Faith Bicentennial Committee of San Francisco; the Irish Literary and Historical Society; the Japanese-American Citizens League; radio stations; the educational television station; the Mexican-American Legal Defense and Educational Fund; the San Francisco chapter of the NAACP; the National Organization for Women; the Prisoner's Union; the Private and Public Libraries of the city; the Consortium for Post-Secondary Education and Urban Affairs; the San Francisco Senior Citizens Center; our community newspapers; Toastmasters' International; the University of California Medical Center; the World Affairs Council of Northern California; and the Western Addition Project Area Committee.

Now, this is a very diversified group, and the connections are very far from the connections we first had with the neighborhood arts groups and through our channels in community organizations. This is just another overlay that we can now put on that, more places that we have contacts and friends to draw on. We don't do as much of the type of meeting you were talking about this morning anymore. I think as you develop your own role in the community with programming, it isn't as necessary to have this type of meeting because the reputation of the library and the programming that goes on there will have become more established. The library's programs are known to the community and people don't have the questions that they originally do when you start to program in libraries.

The first few times we did programs, there were annoyed patrons who would come in and say, "I'm just looking for a book, and what's this mess going on in here? Why are you doing this when you ought to be helping me answer my reference question?" But that has really been alleviated. At this point we get almost no one who complains about anything like that in terms of a library program. They recognize the fact that the library is being used for something else at present, and they're welcome to join it.

* * *

LOCATING LOCAL CULTURAL RESOURCES

Peggy O'Donnell

When you take a new job, as librarians so often do, and you go into a totally new community, it's sometimes hard to find out which groups are the most important ones and which groups have the most power. Some of the things about your new community, like age and other characteristics of the population, are available through the census records in your library. Other aspects of community life are not so easy to find.

The trends that are presently affecting your community are sometimes very hard to keep track of. The way to do it is to keep up with the newspapers and media, not just the local newspaper but any kind of paper that comes out: a church bulletin, a college bulletin, anything on that order. They'll tell you what people are talking about. There's also some shoppers guides, or papers put out by local cultural groups. I think a library should have all those papers, and if they do, it won't be all that hard for you to keep up. So the first step would be for you to find the papers and make sure they're in the library. People so often don't do that.

When I was working in California, I was always looking for people to give talks or help design programs, usually for continuing education workshops but that's not really so different from adult programming. I used to read a lot of papers, and I was always looking for names. Sometimes I would find a person who sounded interesting but I didn't need them right then; still, maybe I could use them a year from then. So I began keeping a file of people who seemed to have an interesting hobby or who were working in an area that I thought might be of interest. I really found it useful to have, and it also helped some of the other librarians. So think about setting up a human resource file.

I think the first thing to do is to get to know your community as informally or formally as you can, and get to know who is out there and what they can do. Who do they know? Sometimes people know of others, perhaps a writer or a performer who sometimes visits the community but isn't actually a part of it, and they might help you to get that person to give a performance. The only way you can find them is to begin to make wide contacts and explain what you want. The other thing is if your community is large enough to support some speakers imported from the outside, you might want to use them for a program, too. That's not usually the case, but sometimes there's a town nearby that's larger and will be having performers come through. You can sometimes get them to come to your town if you're lucky and it might be cheaper for you.

As far as actually trying to document the resources, I put a sheet together which might help you in locating the resources in your community. I was really trying to get people to think of the kinds of organizations and associations that exist, so I classified them by category. Somehow a subject approach is easier for me. You might start by thinking of the different kinds of political groups. Are there political clubs, or are there working party groups in your community? Who is in these groups? And you might gather some information on their purpose and background, and what resources they have that they might be able to share with you in the library.

When we're talking about the actual book or print resources, I tried to think of libraries, special libraries, art galleries or historical associations who might have tucked away special collections that might be used for display or for research purposes. We haven't really talked about the role of research in putting on programs as librarians, but a lot of programming is based on research. As a librarian, you are a researcher, but you should also be doing research on your topic, getting together materials. What is your theme? What is your topic? What is the background? Until you have a firm hold on that, you really can't find the resources. I realize that here at this institute you are not able to do the background work that you would ordinarily do once you had come up with a theme and a program which usually involves examining what you have at home in books and in special collections, and then getting a handle on what you really want to do. This research should precede a lot of the program planning. Places that can help you do the research are organizations and institutions that have these special collections. You may not have a museum as such, but you might find a private collection somewhere that could be used in your program.

The inventories compiled during the SWLA/NEH planning project may be a good starting point for you when you go home and start looking at the things that are available. I know that they vary widely because of people's different approaches to doing this kind of survey, and many of you have already noted that they left out certain collections, but we do hope to make those inventories much more complete and more widely available. Anyway, it can be a good beginning.

Museums, art galleries, historical societies, colleges and universities, if they exist in your area, do not necessarily have to be visited and studied in depth. They usually have a pretty good brochure or a catalog that will give you some idea of what's available there. Then follow it up if they have a special resource or a collection that sounds like there might be something there you can use and really look at it carefully. You might also want to contact someone there and ask for a more complete description of their collection. The first thing you should do is just to literally locate them, get their addresses, and ask them to send out any of their print material.

As far as classes, keeping track of the classes that are going on is usually a good source of resource people. You know how there are always community classes, someone's teaching macrame or cooking, and those names are people you might be able to involve either directly or in some other area.

Historical monuments, museums, or showplaces often have people who lead tours and give speeches and they might be good sources of people who can speak. Any or all of these might be joint sponsors of a program so even if they don't have a specific cultural resource to contribute, they can help.

When you're looking for academic humanists, you might want to begin with your state-based committee. Each state-based committee usually keeps a list of academic humanists throughout the state who are interested in doing programs. It's a good place to start though you may want to find out more about the humanists; as we've heard over and over, some humanists are more useful than others.

When you begin to look for people with talent, it's not just people with talent in a specific area. You may want talent in moderating programs, in organizing and keeping things together, or maybe even people who have no specific talents but who are just willing to help out.

As for financial help, I don't know how you can find out exactly which people will make financial contributions. Maybe you have a banker on your board and he can tell you who to talk to. It is an important area.

I've just given a general overview and I hope the sheet will help you to think about your own resources. I do want to remind you that in looking for people, you should look everywhere. You might call or read the local newspapers and contact the radio and television stations for ideas. We have called all kinds of people in craft shops, art museums, record stores or book stores and found really terrific people in the most unlikely places. I'm a great one for going out and actively searching for people in the community that might help, or who might help you find someone else who can. So keep your eyes and your minds open.

* * *

RESOURCES IN YOUR COMMUNITY

1. Organizations and Associations (Please list as many as you can.)

Business & Professional:

Civic:

Political:

Cultural:

Religious:

Educational:

Ethnic:

Others:

2. Which of the above do you consider to be the most effective?

3. Please list the institutions found in your community?

Museums:

Art Galleries:

Historical Societies:

Colleges and Universities:

Commerical Enterprises:

Theater:

Music Halls:

Classes:

Craft Guilds:

Monuments:

Churches:

Publications:

Media:

Other:

4. People knowledgeable in the Humanities:

5. People with talents that might be used in programs:

6. Individuals or organizations that make a financial contribution to a series of programs:

PROGRAM FORMATS

Anne Kincaid

Today, I would like to talk about a variety of formats and types of programs and what you can expect in terms of audience response, what the cost of the program might be, your total time that you could consider investing in the program, and what the values and drawbacks of the individual formats might be.

I think we'll start with the one that is the easiest and the one which is most traditionally related to library services, and that would be having an exhibit in the library. We've all learned to do book exhibits. It certainly isn't too difficult to translate that theme into borrowing things from either an individual or an institution to create an exhibit. The great variant here, in terms of displaying our own books and materials, is the fact that if we are dealing with things that are on loan or with things that we've borrowed from an individual, we have to be very clear about insurance and about possible damage. I know our libraries in San Francisco vary from the ones that have no exhibit case whatever, only a bulletin board and maybe a window space to display things, to those who have much more elaborate glass cases where we can lock things up and really get into the display of artifacts.

As far as what we can expect in terms of response to exhibits themselves . . . that's going to depend a lot on you and your publicity. Here again, we have to think in creative terms. Sometimes, someone will have a very interesting collection of ethnic crafts, or something that is highly unusual. Not only the crafts themselves are important, but photographs of people engaged in the activity or things that make it a little more than a static display of objects within the library I think are important. These are the things that will make the exhibit lively enough to really bring people in. Another thing that I think you really have to consider is, is the exhibit interesting?

I have found in terms of having art exhibits or exhibits of this kind that you can get a lot of additional pizazz by having even a very small reception for the artist in conjunction with the activity. Often, friends of the library are willing to donate refreshments. Send a few invitations to people who might stimulate others to attend just a small reception. It should be open to the public of course.

So, your main problem is in finding an exhibit or an individual with something to exhibit, thinking how it fits into your facility, and also thinking in terms of when you're going to take it down. I notice people don't plan exhibits for a particular duration of time and after a period of time, it can get so stale that no one will look at it. So all of those things are necessary in planning. However, that's a very easy place to begin, and one that can be done in the smallest library with the most limited facilities.

Second, when we start doing programming in the library in San Francisco with a new librarian, the thing that we try to encourage them to do is a film program with a tried and tested film. This means a film that we know audiences like. We certainly have plenty of those: silent comedies, films with well-known titles, Fred Astaire and Ginger Rogers movies - any film that has a known following, an audience, is probably the easiest thing to deal with for a first-time programmer. For one thing, you don't have a live performer; you have an inanimate object and an animate object in the film projector. You don't have to create that more sophisticated relationship with both your program audience and your performer which you do when you get into live programming. By designing a program with the film, we hope that the librarians will familiarize themselves with introducing the program to the audience, telling how it was funded, and some of the basic program techniques. We certainly all know enough about film to know what some of the tried and tested films are. Fine documentary films or short feature films that are extremely artistic are not so easy to use. Unless the librarian has done a very good job in planning her publicity and has really thought through the use of these films under a theme or connect them with a discussion, they take a lot more handling. I think some of the simple standard films can stand by themselves; and in that case, I don't think you have to think particularly about a discussion period afterwards. You'll probably get a large audience and everyone will go home happy.

As you get into some sophisticated film programming, it's going to be more time-consuming. There again, I think we all said around the table earlier this morning how important it is to see the film before you use it with an audience. In the early days of film programming in San Francisco, we had some very unfortunate offers of Chinese films. We thought "oh goody, a film on China. Isn't that wonderful. That's just what we need." Then, when we saw them, we found they were filled with stereotypes (they were useful only as films which portrayed stereotypes), but certainly not something that the Chinese community would identify with or be pleased to have us showing.

When you are using films to stimulate discussion, you must decide if the librarian will moderate the program. It's going to take time and you have to prepare some stimulating questions. People may not wish to be involved in a discussion after a film, particularly strong documentary films. We have a beautifully-produced film on Auschwitz that is extremely moving which we have shown on a number of occasions and most of the audience ends up in tears. At that point they want to leave. It was certainly an overwhelming experience and one which stimulated them to think about issues, but they don't want to be involved in a discussion at that time. Some films lend themselves much more to book displays than others.

When you're showing films as art, you're going to get a certain number of people in the audience who will come and be interested in film as art. For those people, if you have books in your library that will augment that film, they're going to go like hotcakes; and it's certainly worthwhile for you to assemble all the titles you can.

Moving on. I think films and discussion can be done very well in combination. If there is an organization concerned with an issue, sometimes we get a local member of our Coordinating Council on Drug Abuse to come in and give a talk in relation to a drug film and to involve the audience to respond to the film. They take the role in stimulating the discussion and leading it, which is sometimes more effective than the educational format in which the librarian sits and looks out at the audience like a teacher and says, "and what did you think about this, that or the other?"

Videotape programs are very similar to the film programs. But, in terms of video, you get into many complicated things regarding what's available, the tape format, and size. That is an area which takes a lot of planning. I think there's a difference between the videotape and the film. Film is shown in a dark room and the atmosphere is different. A lot of people do not stay after the films to participate in any kind of formal or informal discussions; they just leave quickly when the lights go on. But with the videotape, the audience is more apt to remain and participate in discussion and become active as if you've been watching TV in the living room and everyone turns around to talk about what they saw.

The next type of programming . . . when you get into this, you're into real, true programming in libraries . . . is the live program. We encourage people there to start either with a single lecture or with a single performing artist . . . one individual to deal with on a first-time basis. In terms of your expected response to a live lecture, and certainly you know that people can lecture on anything and we won't go through all the variety of forms that lectures can take, it's very difficult to anticipate attendance at a live lecture. This is something which you have to think about and you have to make clear to your performer you are not selling tickets. We cannot anticipate attendance in advance at a library program. The people that arrive at a program come on the basis of their interest. This is one of the serious obligations for the person who is planning the program. You must do everything that you can to see that the speaker isn't embarrassed. I think some of our greatest disasters in terms of live programs were caused by poor preplanning. A conflict with Monday night football and you're having a program on sports . . . it's the simple things like that that librarians so often ignore. That is why reading the newspaper is so important.

If you pay speakers, you should establish a set rate. By establishing this from the very beginning, you avoid a lot of conflict and pressures that are exerted to pay different sums of money to varying individuals. There are times when somebody has said to me, "But so and so is really good; can't we make an exception and pay him $200?" Because of the large amount of programming that we do and the limited amount of money that we have to spend on it, this is just the very best way that we have found of handling that problem.

A live lecture is going to take your time in terms of discussing with the performer what is expected of him. You must contract with this person when you set up the performance. If it is at all possible, you should try to review with the performer what he has done in the past. If he has not attended a public library program, then we encourage him to attend one. We also show him our meeting room facility so that he will have a clear idea of what the space is available. We explain to the performer what he can expect of a public library audience. I don't know what happens to you all, in terms of library programs, but we find that our audiences come and go out of the room at leisure. You can be having the most quiet, intense guitar concert and people will clunk up and down; they also seem to have no reservations about entering and leaving rooms. So, sometimes, I have found that some artists are no longer that interested in performing in the library. And from past experience, I know it probably wouldn't work out well if they did if they are going to be terribly upset.

The other thing that live performers have to be aware of in our situation is that people will come with children. No matter how heavily a program is advertised for adults, we have a lot of single family situations in San Francisco where one parent will come with several children that may be very young and distracting. Where we can anticipate this, or where we have a neighborhood where we know this happens quite often, we encourage the children's librarian and the adult librarian to work very closely in conjunction with the program and see if something can't be arranged where the children's librarian can have a special activity or a short story hour while the actual adult part of the program is going on.

Scheduling is very important. What time will the program end? Are props needed? Costumes? We find even when we plan and make all the arrangements carefully, sometimes performers forget to tell us everything. Our main library and several of our branches have an ADT alarm system and people absolutely must be out of the building by 9:00 o'clock. If not, we have chaos. Then, the audience gets involved if the discussion is stimulating and provocative and they don't want to leave. If your performer or lecturer isn't working with you in this situation, it can be very embarrassing and can ruin what was a very good and positive evening. For that reason, I've found that from 7:30 to 9:00 is an ideal time span for a program. Most people attending this kind of an event in the evening really don't have a desire to stay very late. And with that time-frame in mind, I think you can hold the audience and do most of the things you'd want to do.

It's a good idea to ask a group of your people or people in your community who are poets or writers to read. They seem to be a very easy group to deal with. Many poets seem to follow each other's readings. If there's community interest in poetry reading in your area, these are very good programs in terms of the turnout and what the librarian actually has to do to arrange it. Poets are usually terribly happy to have a place to do their reading and are very easy to work with.

Theater and theatrical readings are popular. I think some of our very best programs fall into this category. There again, we are usually aware of an organization in the community that is involved in theatre, and we don't really have to do that much to stimulate people's coming to this type of program. Young actors are willing to work on particular themes and prepare dramatic readings of one type or another. In the beginning we had a number of readers come in and do readings from Charles Dickens, readings from Thoreau, and we had no way to anticipate the audiences. As it turned out, they have attracted very diversified audiences that were highly satisfied. This is one area in which I think the library's doing something that's totally unique that people can't see anywhere else. It seems to cross that nice line between traditional library service, the classical world, and what some people might expect in terms of an elevating experience in the library. Yet, it is lively, entertaining, and very stimulating, too.

The musical groups, as you know, are tremendously varied. A few years ago in the middle of the real acoustical jazz era, we had some terrible experiences when our beautiful program was ready to go and all of a sudden, we had blown every fuse in the library. Our circuits simply would not hold all those amplifiers at the same time. The other problem that we found with groups of that nature: they take hours to set up and hours to clear out. You can be involved for days in getting ready. Yet, we found a guitar concert attracts as large an audience. I think guitar programs in our library were sure best sellers, although there were periods when I never wanted to see another one! Certainly, we find those programs very easy to put on with no embarrassment in terms of finding an audience. In a musical program, the one difficult thing we have found is that when people do realize that you are doing these kinds of programs, we have been inundated by piano teachers who want their students to perform and do their recitals in the library. This, you can quickly see, could become full-time and we wouldn't be doing any other programs. We have simply had to take a stand on those and say no.

The staged spectacular is one of the types of programs which takes enormous amounts of time, energy, and money as far as I'm concerned. If you feel it is worth your effort and energy to have spent a great deal of time in getting the show together, then this might be precisely what you're interested in. However, I think that for most of us, who have to do library work on a day-to-day basis, it's too time consuming. What you are really doing in that case is becoming the producer of the event. No matter how much you have involved the community, unless you're turning over the total responsibility or major parts of it to others, you're still the person who is going to be responsible to see that all the pieces fit.

Yesterday, someone said they would like to have an "annual" event. I think it's nice to have a first-year film festival, a second year film festival, a third year; but watch out for that word "annual" because it's going to commit you to an event that you might find, after a period of time, is not really successful. San Francisco Public Library staged a film festival for young adults. We thought "kids love films; all the kids are making films; we've got to have one; San Francisco's a natural place." Six librarians worked on the committee. Between the preparation of the materials for the festival, making the contacts with the schools, doing the publicity to draw in films, planning the actual showing of the films, picking the judges, making the actual award certificates, working with the young people when they came to the festival, screening all the films before the festival to pick the winners, making sure all the kids got their films returned to them, we spent an incredible amount of time. No matter how much experience we'd had on the same committee doing all the jobs, it continued to take hours and hours of work.

The two tragedies of this event were: first, it was attended only by the young adults and their friends who had films in the festival and second, it turned out to be a very elitist operation where the young people who make films - good films - have fathers with lots of money to support them in this endeavor. It was very embarrassing to us when the editor of the Oakland Tribune's son won for the second year in a row. He really did have the best film, but he also went to a very exclusive boys' school. Anyway, it certainly didn't turn out to be a city-wide activity in any way. This is the type of thing that I think you have to take into consideration when planning this type of annual activity. I really think that unless you have fantastic resources in terms of time and help, you should give serious consideration to large events and decide if you want to spend the time.

Book discussions are easy. They don't cost a penny. We are buying paperback copies of some of the books that are on the Bicentennial Reading List and just giving a copy of the book to each one of the individuals who participates in the discussion. But if you do book discussions, you should know how to lead them. There are some good pamphlets that you can find listed in the PAIS or that may be available in your library right now on how to conduct discussions. I think just reviewing those and some of their very simple instructions can help you in preparing to do that sort of activity. There again, that's one of those things, because it's free, I don't think we should overlook. It can certainly take place in a library or any size room if you have the time to do it.

The panel discussion. One of your major decisions is going to be whether you are going to serve as the moderator or whether you are going to ask someone else to moderate the program for you. Here again, you will want to be very careful. I think in planning a panel discussion, the personal contact with the people ahead of time is terribly important. You don't want to put a weak person in a panel situation with a strong one; you want to make sure that everyone has the same information about the focus of the panel discussion. You can't ask people in and put them on the line and not let them know what you really want them to do. We went all through the Vietnam War in our library trying to find someone to speak for the war. We had some very good spokesmen who had volunteered who were against the war, and even in contacts with the Presidio and

Ft. Mason and some of our other military establishments in San Francisco; but we were never able to find someone that would actually sit and participate in that sort of panel discussion. This is one thing that you should think about.

Debates have been raised as a way to do things in the library, and under certain situations, I think debates can be effective. What we have taken instead of debates and the kind of controversy it promotes, is having an individual speak on his side of an issue. We don't have people speak for marijuana and against marijuana in the same program. It's our feeling that we can eventually achieve a balance by having a variety of programs on a subject in which the public is interested. I think it's often a mistake to think that you have to have a perfectly balanced situation with two people sitting here and two people sitting there with very opposing views. Also, it's sometimes difficult to serve the purpose in terms of what your final objectives may be with your program. A discussion of this kind is not apt to help people make up their minds one way or the other - those people who are wavering will get to both programs.

Craft demonstrations are easy to do. They're another type of program that's not too difficult if you have a talented craftsman in your community. I think that everyone who has had experience in doing craft demonstrations knows that they are usually well-attended. In San Francisco, whether they are quilting or macrame plant holders, we get primarily women and young people at demonstrations. While they're a good way to get people into the library, and they can be related to your own craft books and things in your collection, I think it takes a lot more planning if you're going to make something out of a craft program that is going to relate to these humanities issues, except for the crafts of a particular culture or region. Perhaps you can do better. In terms of including the history and some of the background that will augment such a program, sometimes it's the librarian who is going to have to do the research and discuss those aspects of it.

Going back to working with a group of performers as opposed to individuals, each time you increase the number of people on your program by one, you are going to increase your own work by approximately that much time in terms of the event itself. We had some very strange experiences of large casts of players suddenly showing up with costume changes or unanticipated props. Therefore, you're going to be a very busy person.

I think if you do any of these programs and do them well, a major part of your energy is going to go into that evening when the program begins, to the publicity that you have done beforehand to make sure that the program is a success, and the total time that you spend on the program putting it all together. So, in planning things, if nothing else, keep things simple. I think if we constantly work towards simplicity and what can be done to achieve our final objective, the more we can anticipate, the more we can learn from each program that we produce to use in the next one, the better your programming is going to be, and the more satisfied you are going to be in terms of achieving your real goals.

* * *

PROGRAM OUTLINE

THEME:

Brief narrative of plan to develop the theme:

FORMATS:

Presentations:

Performers:

Humanists:

Media:

Exhibits:

Support Materials:

Agenda:

SELECTING FORMATS

FORMAT	EXPECTED RESPONSE	COST	TOTAL TIME	VALUES	DRAWBACKS
Exhibit	Hard to anticipate	Free (except insurance)	Install and remove Publicity	May draw in non-users: may attract further exhibits; links library to art world	May not attract interest
Film	good	Rent or borrow	Selecting film, actual program Planning opt. discussion Publicity	Easy to do, quite apt to draw an audience; much excellent material to pick from	Do you know how to operate equipment?
Videotape	good	Cheap to rent if available	Same	Introducing new media; broadens opportunities for selecting theme	Small screen; availability; Do audience know format?
Reception--in conjunction with program	good	donation	Invitations; Setting up; Publicity	May develop new contacts. An opportunity for contact with individuals	Hard to fund; housekeeping may be hard to manage
Live lecture	Hard to anticipate	Minimal	Arrangements Publicity, Introduction, Communication	Can be the most successful way to convey information enthusiastically; Opportunity for questions and answers	May not create interest
Poetry reading	Interst in subject?	"	Organization with poets; Publicity	Promotes and stimulates community writers	May draw only poet's friends
Live theatre, Music, dance	good	"	Planning props/costumes; special arrangements; Amplification, voltage	Interrelationship of audience to actors can stimulate active discussion after program	May not prove to be effective off-stage

SELECTING FORMATS

FORMAT	EXPECTED RESPONSE	COST	TOTAL TIME	VALUES	DRAWBACKS
Participatory play reading	Hard to anticipate	0	Arrangements; Finding copies of materials	Gives the inexperienced amateur a creative outlet	It may be difficult to find plays or parts for participants or get copies of the play once it is chosen
Book discussion groups	Readers, library users	0	Selection of book; Planning; Publicity; Leading discussion	Stimulates discussion of issues, critical thinking about books	Same as above
Homemaking, cookery, crafts demonstrations	Will vary with popularity of activity	Clarify who will pay for materials needed	Will vary with event Publicity; Evaluation	Can be linked with books in library on related subject for non-user	Programs may become repetitive and duplicate adult education programs offered elsewhere. Do you have access to equipment necessary for program?
Panel discussion and debate	Hard to anticipate--How many people are concerned with the subject?		Will vary. If the librarian serves as moderator or discussion leader, plan on more preperation time; Publicity	Will stimulate the audience to think of the library as place where ideas and opinions are/can be exchanged	Debates can be difficult to manage. Finding equally matched or well informed speakers can be very time-consuming

SELECTING FORMATS

FORMAT	EXPECTED RESPONSE	COST	TOTAL TIME	VALUES	DRAWBACKS
Spectaculars, multi-media events, programs written for a specific event, including new material	Presuming that creative efforts can be channeled into publicity as well, the these programs can attract large audiences.	This type of original programming is the most costly, if not subsidized by volunteers or shared with other organizations	Can escalate at any point. This is the type of event which must be a total commitment, if the library is playing the coordinating role.	It may be worth it if commnity attention is totally focused on the library	Because of the amount of time and energy which goes into this type of program--any disappointments will seem doubly disastrous.

TO: OFFICE OF ADULT SERVICES

FROM: BRANCH/DEPT. ____________________ LIBRARIAN ______________ DATE ______

SUBJECT: APPROVAL OF PROGRAM

1. PROGRAM

   Describe program as information would appear on publicity flyer:

2. NAME OF PERFORMER ____

   ADDRESS _________________________________ PHONE ______________

   Additional information:

3. If need A-V equipment send SFPL-16 directly to branch room.

4. Send memo to Custodian, Main Library, if need janitors to move furniture, or need risers or additional chairs.

5. Amount need from Friends of The Library Program & Activities Fund $_______. Check to be made to ________________________.

SFPL-56 (Rev. 12/74)

HANDLING ADMINISTRATIVE DETAILS

Anne Kincaid

Now you have actually decided on your program. You know who your speakers are going to be, and you have an idea in your mind about when the date and time is going to be. Now it's time to begin the preparations for your program.

I brought a number of copies of a form we have used successfully for over five years to prepare our publicity. On this form, we ask the librarian to put the location of the program, the librarian's name who will be specifically responsible for the program, the date of the event, and a description of the program as it should appear on any publicity or flyer that may be produced by the library. It's supposed to be brief and concise.

One item of primary importance is the correct spelling of the speakers or performers' names and the name of the organization which is being represented. Some people seem to care more about those details than others. Below the name of the organization or performer, we ask for their address and telephone number. We clip that off later and put it in our resource file for in-office use.

We ask the branches to prepare this form at least six weeks ahead of time. The six weeks in terms of publicity preparation gives us time to go to our printer and gives us lead time on all the newsletters and bulletins. It also gives us time to send copies of the form to all the different offices to arrange for A-V equipment. We also send to the custodial department any requests for chairs or platforms, anything that might be needed for putting on this program.

Any additional information pertaining to the program is supposed to be attached to the form. If there are resumees, material from the performer that describes the organization, pictures of the performer, any background items they have assembled - these should be attached so we can use them in our publicity.

Using this form, we can proceed to do publicity on a system-wide basis and put everything together. We presume that they will follow through; this is simply the on-going record that we have of every program that's going to be presented. From that, our Public Information Office will make up flyers of various colors. Sometimes they're more artistic than others, but these have proved to be very successful. At first, we used to produce them in great quantities. We had the pages distribute them through their neighborhoods; this is one thing you can do to involve them. For a while we were using lampposts and putting things up on them with scotch tape. That was considered by some to be illegal and littering, so we stopped doing that. Still, there are certainly thousands of bulletin boards in supermarkets and every place else where you can put flyers and materials.

Now, once our librarians have filled out this form, they are down to all those nitty-gritty details in the branch library. A lot of thinking goes into deciding exactly where in the branch the program is going to take place. We encourage people to involve the staff in programs. That is just a matter of course. Each person on the staff should have a specific assignment on the evening of the program and should be made to feel a part of it. I think that's one of the best ways to get the staff to think strongly about programs and to really care about them. One problem with staff members on the night of a performance that I think also has to be thought through by the program planner is that there seems to be a tendency for staff members to immediately become part of the audience when they come to programs. When we first did programs, we found a lot of librarians who were like that. The minute the program started they forgot all of their responsibilities and became totally absorbed in the program. No matter what occurred during the course of the evening, they kept their eyes glued on the speaker. Children screamed and they made no attempt to handle it. That's not why we have our librarians at programs; each one of the staff members who is responsible for a program, after they've made the introduction, should be doing everything they can to contribute to the comfort of both the speakers and the audience. If any questions come up from the audience in terms of the program that are addressed to the speaker, but really pertain to the library, we want the librarian to interject the answers and see that they are appropriately taken care of.

The back-up materials that you are going to use for your program should be prepared and gathered very early. It may be, for instance, that you think the library has one hundred books on macrame, and you plan a program on crafts. If you don't put the reserves in early and start gathering those materials up, the program will come and go and you won't be able to find those books. That's happened to us a number of times. The librarian has done all of her program planning in relation to Black History Week, and gathered a mass of materials, or think she's gathered them, to introduce to the community that night. By the time she gets around to the shelves to pick them up, they have all gone out because of class projects, and there is nothing there to show. Nothing can be more embarassing, particularly if you've tried to attract the people because you've said you had the materials to show them.

From there on in, I think your biggest job is to stimulate attendance in all ways known to man. Putting the flyers in every book that goes out of the library; putting a poster on the door or a provocative sign in the window; just letting people know, both in and outside of the library, that the program is going to occur. The speaker or the performers can often be of help to you. They may have means and methods of their own for reaching their usual audiences or personal friends they want to invite. We used to try mailing invitations through the mail. It was a very nice thing, but also terribly expensive and we no longer feel we're able to do that. If our librarian requests that our flyer be bilingual, that also takes special energies.

Keep in touch with your speakers by writing letters and through telephone calls, with your speaker or the person who's going to be doing the program for you prior to the event. You can never be too sure that they're going to show up at the right time and know what's expected of them. You should also have a page or someone specifically assigned to make arrangements for people to have a drink of water, tell them where the bathrooms

Anne Kincaid
Oct. 16, 1975

ADMINISTRATIVE DETAILS

Six weeks prior to event

1. Single program or series
2. Setting time (beginning and end) and place
3. Listing equipment needs
4. Deciding on publicity: flyer, press release
5. Detailing plans with speakers and staff
6. Arranging staff coverage
7. Planning area arrangements...equipment, no. of chairs...
8. In the case of exhibits---insurance, etc.
9. Preparing backup materials
10. Stimulating attendance
11. Will participants be paid?
12. Refreshments--pros and cons
13. Following through a regular basis
14. Confirmation and thank you letters

Handling administrative details

1. Who has to be notified/confirmation
2. What audio-visual arrangements must be made
3. Does each of your staff members understand his/her responsibilities during the program?
4. Does the speaker or performer have a clear picture of what is going to happen?
5. Explain to audience where funding came from
6. Support materials
7. Budget--accounting for expenditures
8. In the case of controversial plans, is the city librarian primed?

For performers

1. Price
2. Rules
3. Simplicity
4. Costume changes
5. Time program is over
6. Audience may come late, may walk in and out, cannot be anticipated, may interrupt
7. See area in which to perform
8. Cannot arrive with unanticipated sets, demands, etc.
9. Have they ever seen a library program?
10. Moving in and out props

Evaluating your programs

1. Did you reach your intended audience?
2. Did the program promote discussion between audience and performers?
3. Did it promote interest in the subject?
4. Did it stimulate community interest?
5. Would you reccommend it for other libraries?
6. What would you do differently in termc of the same program?
7. Could you identify your mistakes?

Locating cultural resources in your community

Historical societies
Community leaders
Writing, theatrical groups
Churches and volunteers
Community experts
Persons with artifacts, collections or libraries
High school students and teachers
Visitors to town who are experts
State resource persons
Knowledgeable librarians from other areas
Film circuits
Ethnic organizations
Media people
Read the paper and know what is coming up

are, and that there's a place for them to put their coat or purse or any equipment they brought with them. If they have a lot of musical cases or things like that, be sure those are stored in an area where you can be very sure of the security.

All of these things I think you learn by doing, and sometimes by some very sad situations, but they're all a part of the planning process. It's one thing to have a creative idea for a program; it's another to follow through on all these little things that make the program a success or a catastrophe.

* * *

MORE ON ADMINISTRATIVE DETAILS

Peggy O'Donnell

I have another list here that I pulled together with the help of some NEH materials. It's a checklist that may be useful when you've actually got the program up and running. It covers such things as Anne has covered, such as how to get in touch with your speakers, what you tell them, what arrangements should be made ahead of time, what materials you should have in the room, what signs should be in the room. This seems to plague me so many times. I'll be meeting with people and forget to put up signs somewhere else so people are wandering around trying to find the meeting room. Often, it's just a case of reminding yourself that you need a directional sign.

If you're having some kind of registration, do you have a place for people to register? I noticed with this group that you all turned up so early Saturday morning, the registration table never got set up. It was okay because we got your names anyway, but sometimes you do need a registration table because if you don't get them when they come in, you'll never have another chance.

The one thing I've added here is paying people. Of course, if you're paying people, you'll want to make sure they get their check. If you're working with funds that came from a grant and that was going through some kind of city accounting office, you had better call and make sure that they sent the check. Sometimes that can take a long time; they'll do it eventually, but it can sometimes take weeks. It's one of those fiscal things you have to remember if you're working with grant money that has to go through a city grant office; the accounting office is sometimes slow.

More important I think is the thank you letters. I think it's terribly important to thank everybody who helped. You'll thank the staff, of course, but also the media and anybody else who helped out. Thank you letters are very important.

Finally, of course, there's the evaluation report, and I have given you several examples. You might want to use one or adapt your own.

At the top of this list it says to add more items as you need them because there will probably be more items you need with each particular program. But it might be a useful tool in getting things together.

* *

A PLANNING CHECKLIST FOR PROGRAM DIRECTORS

Add Items to Fit Your Project

____ All participants informed in writing of what will be expected of them, date, place, timing. Will there be a preliminary briefing?

____ Publicity schedule is in effect.

____ Housing accommodations and hospitality arrangements for out-of-town participants.

____ Attendance estimate.

____ Are seating capacity and type of meeting and discussion rooms adequate?

____ Public address system, platform?

____ Projector, screen?

____ Exhibit space?

____ Direction signs?

____ Registration - Prior to the conference, arrangements for clerks, tables or desks, typewriters, signs, tickets, forms as needed.

____ Handouts, booklists, others?

____ Exhibits and displays prepared?

____ Final agenda with exact times indicated.

____ Publicity Chairman is informed of program developments, changes, story ideas.

____ Evaluation form prepared, distributed, collected.

____ Thank you letters to speakers, media and other cooperating groups.

____ Evaluation and report to appropriate Board(s).

The discussion on the administrative details of library programming was followed by an "in-basket" exercise that allowed participants to demonstrate how they would handle a typical library program.

* * *

IN-BASKET EXERCISE

You are the program coordinator for the Valhalla Public Library. This evening you will be presenting the first program in your series on the Heritage of the Southwest. Because of a staffing emergency, you have been covering a branch schedule all afternoon. Now you return to your desk at the main library and find the attached messages.

Please arrange each one in the order in which you will handle it. Then, indicate what action you will take.

Heritage of the Southwest

Agenda

Tribal Dances by Intertribal Council Dancers

Symposium on Indian Life and Culture

- Dr. Parson - Cultural Survey
- Ms. Lawson - Indian Use of the Land
- Mr. Grant - Religious Life
- Dr. Charles - Family Life on the Plains

Reaction from the Audience

Telephone Messages:

From: Attendance Chairman

Message: Received many calls about program. May have underestimated attendance. Can program be moved to bigger room?

From: Sue

Message: Print Shop has not delivered reading lists yet.

From: Maintenance Dept.

Message: Electric power cut back. You may not be able to use amplifiers during early part of evening.

From: Joe, the carpenter

Message: Temporary stage will not fit meeting room. Can dancers use regular floor?

From: Dr. Parsons

Message: Plane grounded in Denver. Unable to arrive in time to take part in panel on Indian life and culture.

* * *

Friday's sessions were spent on public relations techniques with particular emphasis on promoting NEH programs to the public. The session was conducted by Sue Fontaine.

General library public relations techniques were covered in the initial discussion. Ms. Fontaine showed a slide/tape presentation which gave examples of good public relations programs from public libraries all over the country. The rest of her presentation was devoted to the NEH public relations campaign and to specific publicity techniques. Excerpts from her talk follow.

In addition, participants worked in groups on public relations assignments. Their group assignments are found on page of the appendix.

* * *

PROMOTING LIBRARY SERVICES AND PROGRAMS: MARKETING THE HUMANITIES

Sue Fontaine

I'd like to talk to you a little bit about preparing for your project. On the tape this morning you heard about the goals. I'm going to start out with some goals for a humanities project, but let's remember that we're talking about how we relate these goals to the public relations aspect of the problem. We've all been through the process of choosing your goals from the project standpoint; now we have to take those goals and say how can we interpret them in our publicity and in our public relations.

Goal one is "to sharpen focus on the humanities and their relevance to modern society with a community awareness program." So "focus" is a key word and "community awareness" is a key word for the humanities.

(2) "To emphasize the value of intercultural exchange and common cultural elements rather than differences." The project we'll be working on from the public relations standpoint will be "The Southwestern Mosaic" or something similar to that where we're involving the cultural groups and the

ethnic groups and the heritage in their communities.

(3) "To bring about an understanding of current intercultural conflicts and conditions for future harmonious relationships." 'Conditions' might be a key word there.

(4) "To bring about a community realization of the twin objectives of the public library: to serve as an open forum; to serve as a complete resource center." How does the library fit into the picture?

(5) "To expand the utilization of community resources through cooperation with other groups, truly involving them in all phases." The cooperation of the community is an objective of your public relations program as well as, of course, your project.

(6) "To set up a pattern for educational and other institutions on the use of the humanities in helping children and adults understand our culture and its variety." In this project we're involving the total community. Even though the humanities projects are designed for the general adult audience, there are spin-offs for the young people in your community so we're going to think a little bit about how we can get them involved in the total process.

(7) "To make materials and resources on the humanities of ethnic groups readily available." You're going to improve your library collection in the process by getting some materials and by calling attention to them.

Now, these goals were stated somewhat formally, but perhaps not nearly as formally as they are stated in your project when you make your project proposals. When you relate your project to your public relations activities, one of the first things you are going to have to do is to go over your proposal and translate that into 'plain talk.' You don't want to use jargon. Certainly not the humanities jargon, and probably not your library jargon unless you have become very perceptive to your community and you're already doing this. I think sometimes we forget, as professionals and library enthusiasts, that we have to go way back to the beginning and start talking the language of the community.

Sometimes the word 'library' isn't a very interesting word - nor a very exciting word to our community. Much less the humanist. I had an experience the first time I was publicizing a humanities project. I went to the media person and said that we were going to involve local humanists. He looked at me and said, "what's a humanist?" That was the best question I could have. What - who is a humanist? And do we really care? Do the people in your community really care who a humanist is? What you're trying to tell them is that here is a person, an individual, a human being who has something to tell you that will be exciting, useful, that will help you. They want to know - let's ask a crass question - what's in it for me? If you can prove to them that the humanist indeed has something to say to them that will help them in their daily lives, that will teach them how to do something useful, that will give them a better understanding of a problem that concerns them, that will open up new doors, new relationships with other people, get them excited or involved - whatever their personal goal is, then you can sell your project. But you can't say that it's going to involve the local humanist and they should come. You have to start with your action.

If you are going to start with action when you do your publicity context, you have a lot of ground work to do. You have to know yourselves what these people want, what their interests are, what their predilections are, so you can be sure that you have something to offer them. We go right back to the first step in the general public relations practice for any public library - in a small or large setting - your surveying. Who is your audience? Whom do you want to reach? Then, only at that point do you decide how you're going to do it. Go back to your community profile in terms of your project and find out what's in the community as far as audience, and then what's in the community as far as talent.

Now, creating an understandable image for your project takes work. You can't just list words out of your project. You're going to work together to translate those into the best terminology for the people in your community. This is not one big people - you've all heard before many times that there's no mass audience. So when you are talking about the language you'll use, the communications channels that you'll utilize, again there will be a number of them. It just won't be one language and one channel.

Target audiences. Start thinking now as this runs through your mind about the specific audiences in your community. You are going to have a number of different kinds of people to reach - business, labor, blue collar, ethnic groups, young people, people of different educational levels. Too often in humanities projects we think of the educated people in our community, the people who are already involved in community groups - the AAUW, the League of Women Voters, the church groups - all of those organized people. But there are people in your community that your library is not serving. Do any of you have even 90% users in your community? All of us are in that situation. Even if we did have 90% users now, it's going to change for us. It's always a continuing process. No matter how well you're doing at the moment, you have to keep moving ahead, looking at the P.R. program. So look again while you're doing your humanities project, and at the same time you'll be able to get some good input for your continuing library publicity.

Now, getting the community image for your project - the project image into the community - there are some things that might help you. You might look through all your resource material in your library and find some quotes that relate to your project that you can put on your flyers, that you can use in your radio, television or newspaper stories, and I'm talking about quotes from people of all kinds, not just famous people, who have said better than any of us can say the message that you intend to give. That goes from the Gettysburg address to perhaps a comment from a Hispano or a Chicano person who maybe lives in the mountains and has something to say about the world as he or she sees it. There's a broad range there and these quotes come not just from your library resources.

Step one is building your file, a bibliography. Certainly early on you are going to be looking at your resources in your library and you are going to be thinking about what materials you are going to buy if you have built in funds for this, and this file is going to help you with the basics. Subscribe maybe to some newspapers a little farther abroad than you are usually looking at, and see what kind of information you can pick up as far as background material on the topic you have. Write to your speakers at the earliest possible moment and ask them for background papers.

There's some other things in this same correspondence that you can ask them for immediately because it will help you plan ahead. You want some quotes from their past speeches, or you want them to make comments on the projects or goals that they're involved in so you have some materials, some guidelines that will help you become acquainted with them. You are going to ask them to furnish an advanced text of their speech if possible. Now, if you ask them this at the very beginning, it may make them decide to write out a speech particularly for your project. We've all had people who come and present speeches they've given elsewhere, and they don't even bother to adapt them. We don't know that about them yet, but hopefully, this is going to be a person who is really interested and excited about coming to talk to you and to your community on this particular topic. This may work both ways. It may help them to get started a little earlier on what they're going to say, and certainly it's going to help you because you'll have quotes and you'll have a focus from the beginning. Even if you don't get an advanced copy of the speech, ask them to make some comments about their thoughts on the project so they'll start thinking and you'll have something on paper.

Then, of course, you'll want photos. You want them to send as many "mug shots" as they can, hopefully in different poses. You'd be amazed at how many famous people don't have pictures of themselves or, if they have, they've given them all away and haven't had any more made. You'll find that humanists, in terms of the university professors on our campuses, seem very surprised to get requests for photographs, or at least more than one photograph. This becomes a real scramble unless the man is an author touring the country and constantly doing book promotion. You have to begin very early and push very hard to wind up with more than one mug shot of your speaker. A way that you can get around this with a little help . . . if your speaker is a humanist from your local campus, remember that most campuses have public relations offices and if the humanist or his secretary says he doesn't have any pictures, you can go to that university P. R. Department or the Communications Department and ask them to photograph so-and-so. Tell them "we need so many glossy photographs for the newspapers and I'd like to have a couple of matte finishes for the television or cable stations." The glossies are going to bounce off light and you need a different texture for television. You can get that for nothing, generally, because that is a service of the university. If he's an author and has a photo on the book cover or jacket, and you have an offset, you can pick that up. So think right in the beginning "How am I going to get pictures of these people?" That's just a basic thing.

If you are reading in popular magazines, and if you are looking at what your community is doing - then it goes back to your profile - you should be aware of the concerns of your local community. You'll start gathering from your local papers, the weekly papers and the daily papers, what people are talking about, what concerns them, and then ask "how does it relate to my project?" At first you may see no relationship at all, but if you're really exploring imaginatively and you have the brainstorm session that we're going to talk about later with people who do come from different areas of the community, perhaps you'll see how you can utilize some comments that are being made about other issues in the promotion of your project. It might be something even so basic as taking - if there's a columnist in your community and he or she has made a comment on a topic that relates to your project, then . . . let's say a column about learning different languages and our project is about the mosaic culture. You can pick up a quote from that column because that person is identified. He's talking about learning a variety of languages and if you'd like to explore this, come to our project. That way even though this person is not supporting your project, you have involved his authority or his expertise in some way. If this seems like the long way around, you may want to stop and think about who is already involved in your project and find these kinds of people to comment or to quote.

The relationship of your project to the reality of your community is what we're winding up with. It's not something over here or way out there that the humanities funded, it has to come down to your very basic local level.

Now, you have a logo. You are going to design a logo, an identification for your project. That's really a basic thing in your publicity or P.R. program. . . to get a symbol that will identify the project throughout from the announcement of the grant on down through the exhibits and displays to promotion.

It can even work into a story about how your logo was designed. Let's say you go to the art class of your local high school and say you need an identification for the project. See if the teacher can make that a class project and come up with the best one or combinations of many. Don't promise you'll use it because you could get stuck. I think you've got to remember that. Present it as a challenge, as a creative challenge without promises. Then if it does work out that you come up with something really great, you've got another publicity story. You can show the logo and talk about the person who did it and talk about how the high school is involved in the project. In everything you do in your public relations, look for the spin-offs. Maybe it's your local art club who does it; maybe it's a retired artist or one of the Sunday painters in your community. You don't have to have a professional artist on your staff.

The person who is going to do your art work should come to your meetings and get the feeling of your project. You're not going to get as much out of the people who are going to do the creative work if you don't involve them. We've already stressed that P.R. doesn't start the minute you've got it all pinned down and decided upon. People, at least the person who's going to be the public relations chairman, should be involved from the very beginning so that they understand the goals and can begin to spot people for the various jobs. This kind of a process will help you do a much, much better job.

Now, how are you going to get the people for your public relations committee? Who are these people who are going to help you? It would really be great if we all had the resources that Brooklyn Public Library has. So let's look for the resources in your own community. Some of you here can probably just call out some people that you think would be good persons for your publicity or P.R. Committee.

After you've begun your file, step two is to find a body, or hopefully a number of bodies, to serve on your public relations committee. If you can get one person to be your publicity chairman, and carry it all the way through, splendid. You're in good luck. However, most of you are going to have to get together four or five people and have them share the work load.

Now, that person we've just talked about - the one who has a sensitivity to the community, who can organize, who has good contacts - that might be your Chairman. But this person might not be able to write, might not have time to go to the newspaper to deliver stories, might not have time to go to the radio or television station to be interviewed. Even if he or she has this kind of time, the more people you can involve, the more ripples go out. So get your chairman pinned down, then start looking for the expertise in your community in other ways.

We've already talked about the artist. Who writes? Maybe this is a journalism class project, or an English class project if you don't have journalism in your schools. It might be that one person in your community has always wanted to be a writer and now is a good time to find out if he's levelling or if this is just a big dream. That person can maybe do some writing for your project. You are going to have to tap this kind of expertise in your community, and there isn't any magic formula for doing this except your awareness, your determination, and your own commitment to the project so that you can work up that kind of enthusiasm. This takes time unless you have thought about it ahead. That's why I can't stress enough that at the same time you are planning your project, you should be thinking about your P.R. and publicity problems on down the road.

Now, we're going to assume that we're all set with our committee. What are the kinds of tasks that this committee is going to do? What is this committee going to do? What are some of the things you are going to do for your project? One of the things they could do is to attend some of the different functions of the clubs and talk about the project and try to enthuse people. Maybe they could show some slides or something. Another thing might be to set a time-frame for the publicity, for the speakers. Get out a regular schedule of news releases. Generally sort of building the publicity for the project. Starting with step one - determining what kinds of audiences you are going to reach and deciding on what channels you are going to use to reach them. Then setting the image for the project, setting the tone or the style.

What is your style? Is it going to be informal, down-to-earth, grassroots? Is it going to be elegant, expensive-looking? Is it going to be humorous? Is it going to be mod? Every project has a style in its communications. Now, you may vary your style within this concept, vary your style for your target audiences. Maybe the humorous approach is going to work someplace, but you're going to need an elegant approach in another area of your community. So set the tone for your project for the mass media, but remember that you're not going to use the same channels of communication, the same language for everyone so you want to have some flexibility in your thinking about that. Then you're going to set up your structures, your schedules.

Q. Are there going to be two separate committees - one for publicity and one for public relations? I sort of see publicity as one part of public relations.

You're right and remember this in communicating that to the people you're asking to be involved in the project. Public relations is your general overall effort. Public relations is not publicity. Publicity is just a tool. So what we really have is a public relations committee, and a public relations chairperson, and then, hopefully, you'll spread out and have publicists or doers for different activities within the whole P.R. spectrum. Ideally, you'll find a person who can work with the newspaper. Now maybe it is the newspaper editor or the reporter who is your link. You want to find out if you have access to radio. You'll have someone who wants to be the radio link, and again, it might be the radio station owner; it might be the newscaster or the station's public relations person. It depends on the size of your community and the size of the station, but you're going to look for a radio link on your committee.

Sometimes these people are on the committee in name only. They don't actually come to any of your meetings, but by serving on the committee they are aware of the project. They may say that they are too busy to be on any committee, but that they'll help you. So, in a sense, you have them on your committee even though they don't come to all those meetings. You indoctrinated them by inviting them to serve, and they've agreed to support you, so you accomplished what you wanted to accomplish. It's not in name only if you've got that support and enthusiasm.

If you have access to television, you need someone who is interested in television and is willing to go to the station and say "I don't know anything about television, but tell me what to do because we want to get coverage, public service spots, for our project." That might be the same person who goes to the radio stations and finds out what to do.

Cable? Cable and television have much in common. If you can spread out and have someone for cable and someone for commercial television, you're that much further ahead of the game. Because, as you are aware, cable is much more informal; it's a community medium, and you have to approach them differently.

You're going to start with step one and outline the channels of communication in your community. You're going to look at your community and ask what are my channels of communication. Okay, you have a weekly newspaper. On Sunday there's a magazine in the nearby metropolitan paper that has community news. A columnist on the daily paper sometimes uses items of interest from my town. So you go through all the print resources available. That's really the primary, number one step in the background work we were talking about - collecting and building this file not only on the current issues and interests of your community, but also what your channels of communications are.

Let's name some channels of communication that might be in any small town. There's the weekly newspaper, the radio and television stations - those are the mass media channels. Others named are church bulletins, community bulletin boards, local special publications, electronic bulletin boards, shop windows, city bus signs, community trailers or signs, and merchants' publications.

Also through your retail merchants, you might have access for some excellent display materials. Even grocery stores sometimes have excellent posters that you can cut up or use the back of. Seasonal decorations can be taken and used next year.

Anything you can get to the advertisers - ask these people if they can distribute your flyers or special tickets. Stick them in grocery bags or put a flyer in their own publications.

One person suggested incorporating coupons on grocery advertising pages. I have found that one humanities project, even though they didn't need this kind of return, sent out a coupon for people to return for tickets or reservations. What they did was to offer food there to get people to come early and enjoy each other, kind of a social thing, and then move into the humanities program. Food is a good thing for communications. If they don't get enough people who say they're coming to dinner, they just don't have the dinner. It's also a survey kind of thing and of course, there is a follow-up. They just use this as a kind of entree to get people to come.

Different things work in different communities. Sometimes putting out a ticket - getting a free ticket - makes it more important to come. You know that there's going to be a seat for you in the hall. One of these days you might have to worry about that, the hall is not going to be big enough and you will have to turn people away. If you do a really good job, and if you have identified a project that is really relevant and exciting to your community, and you have followed through step-by-step, there may be times when you are concerned that too many people are going to turn out. At this point you are probably saying "no way," but that's because you are only beginning to explore.

Then there's another side to this. Quantity is not always the answer. After you've been through a number of humanities programs, you're going to say "okay, I didn't get my goal of thirty people to that program, but the people who did show up were really key people who can get the word out about the program." Or "they were new people; somebody that the library has never reached before." So you're aiming at quality audiences, not quantity. Your goal is not to bring in the multitudes, although you want a lot of people to come to the program. Don't be disappointed and don't base all your evaluations on numbers. It's not a numbers game. You need to look at it in relationship to what you're trying to accomplish. Some programs because of their popular appeal will be extremely well attended, and others you just count on a select audience coming, but that's your goal. You want the right people there for the right kind of program.

Remember that your public relations committee is your translator for all the work you've done before. We say let them be in at the beginning as much as possible because the better they understand the project's goals and the pluses, the better job they can do at communicating that information. This is your link and your P.R. committee will interpret the goals to your community and will find ways of publicizing the project.

If you get a good publicity committee and a number of people involved through the humanities, then it would be a shame to drop it if these people are interested. If you don't have a P.R. committee for your library, the humanities project could be a tremendous stimulation to open up doors and get things started. If you get some good people, I'd hang on to them, and try to get a committee going for your library. This may not be a good thing for every library, but certainly look at this and say, "these people got excited about this project and they helped do radio spots" so a little later you can call on them to help with your on-going publicity.

Getting to the project aspect, hopefully you will have a number of persons involved in the public relations activities, but you should definitely have one person who is responsible for your total public relations and publicity.

Q. How do you feel about getting a publicity or P.R. person from the city or county government involved in your project?

I think if there is a municipal or county p.r. agency or person who is working for all city or government agencies, it is very important to involve them and use them to the fullest extent possible. In the grant research, I explored particularly a library that had to use the municipal office and couldn't have a public relations person of their own. Those people can hopefully be educated to include the library in their overall publicity efforts, but they will never have the time for the library or the humanities project that you personally have. Is this municipal person attuned to the library or are they a humanities person? Or is this a politician, is this a political job for this person? All of these things are what you explore when you are laying your ground work. And you're right, no matter what kind of person this is, your task is to communicate with them and hopefully inspire them to communicate back to the community. At least you could use their bulletins and the city or county newsletter.

We talked a little bit this morning about the use of the words "humanist" and "humanities." You need to use plain talk - words that excite or relate to your community and that they can identify with. Few people can identify with the words "humanist" and "humanities." You can't depend on your project jargon. So what are you going to do about that?

You are not publicizing the humanities overtly. In your grant proposal, you are required to say "Funded by the National Endowment for the Humanities." It needs to be on every piece of paper - every flyer, brochure, press release. This project was funded by the National Endowment for the Humanities and the Oklahoma Humanities Committee or whatever it is called in your state, and implemented by the blank Public Library. If you have a co-sponsor, you also need to say in cooperation with or in conjunction with the League of Women Voters. Determine the extent of involvement by the other groups. If they have co-sponsored the project, you must say co-sponsored by so-and-so. If they have contributed to the project, then you might say "with the assistance of" or "in conjunction with." You must work that out, but your audience could care less. What they want to know is "what's in it for me?" This is going to hurt some humanities people and some librarians, but that is not news. It is going to be in the body of your story worked in as carefully as you can so they can't cut it out.

Now, by the time you say all that, your ten seconds or twenty seconds of air time is long past. So what I do for the short spots is to put it in at the bottom so that the media people know this and can identify with it. But if you really want to do the job, the important thing isn't to say who funded it and who sponsored it. The important thing is to give the people your message and to interest them.

> "Hear Congressman James R. Jones and a representative of our State Department discuss morality and foreign policy. First National Tower. 7:30 p.m. November 16."

That's about as much as you can say in a twenty-five word, ten-second spot. In this case, Congressman James R. Jones is a message in itself. People who are interested in politics may want to come out and hear him. He's a name. So you can start with that.

> "The performing arts dramatize urban problems in the Tulsa Change-Challenge-Choice Program. Discussion groups give you a chance to be heard."

> "Is America's foreign policy immoral? This time the question is being raised in a new program series . . ."

See, we haven't mentioned humanist or humanities in any of these.

> "Can citizens influence foreign policy? Congressman James R. Jones, Herbert J. Spiro of the Department of State, and Carl Philicoff of the University of Tulsa examine the effectiveness of our foreign policy and the influence of citizen values."

There's a number of ways you can approach the program with your lead.

> "A new approach to urban problems that concern us all in a multi-media presentation - such and such a time and place."

Remember that while you have a responsibility to the humanities, these terms and the fact that you are doing it and being funded by someone else isn't news.

Somebody brought up timing. They said there must be some secret to timing your publicity to make it effective. Yes, there is. You're going to see a big push in the beginning to get the word out, and then you've got to schedule all along the line. Things are going to slow down; attendance slacks off. Be sure you have something in the middle of the project - a feature or an in-depth interview, something that is going to stimulate interest again. And remember your wrap-up or follow-up. You have an ongoing responsibility to the community so after your project is over, you still have a job to do. You have to say what happened and share the evaluation information with your community.

Generally your flyers should go out at the same time as you start your newspaper, television and radio campaign because mass media only reinforces and lends stature to your direct community contact. You don't want to use all your guns at one time and then just drop it. That's the problem for all of us. When we have so little time and energy, how do you keep this up? That's where it's important to involve your community in the public relations and let them carry the word. The community approach is absolutely necessary as well as the mass media approach. You need to have the meeting calendar of all your community organizations so you can have your flyers and maybe send a speaker to them. You can use their mailing list. Whatever you can do to reach them individually will help you to sustain your publicity.

Try to time your publicity so that everything reinforces each other. If the people don't hear it on the radio, they will see it in the newspaper. And if they don't see it in the newspaper, they will be on your mailing list or belong to a group that will hear it. It's a tall order, but that's your goal. We all have our limits, but we do what we can.

* * *

In addition to working in groups on plans for the hypothetical communities, each participant also developed plans for their individual libraries using the principles and techniques outlined during the week. The final morning session was spent on the reports by the institute participants on these programs they had planned to initiate in their libraries when they returned home. Excerpts from their reports follow.

* * *

ARIZONA

"Program Ideas for Scottsdale, Arizona"

Jackie Bregman

Two working titles have been explored: "The Value of a Dream - the Reality of a Myth" and "The Validity of a Myth." These titles relate directly to the state theme, "Frontier Values Under the Impact of Change," in that they will investigate frontier values and contrast them to the emergence of today's values. One primary audience for whom these programs are being designed is composed of those people who have spent less than twenty years in the state.

Scottsdale is an upper middle class community with citizens of high educational levels, an expressed interest in all things cultural, and a common bond of having come to the area from elsewhere. There is an abundance of art galleries, theater groups, a community college, a nearby university, a super progressive city with definite citizen involvement and an important seasonal visitor citizenry.

Because of the wealth of resources within the community in the vein of talented and knowledgeable people producing a long-range humanities-based program should be a matter of organization. The individual programs will encompass a variety of formats: demonstration of crafts, memorabilia, etc.; discussions with academic humanists and townspeople; films which are critiqued; published materials and a permanent record in the form of videotape which can be used throughout the state or adapted in the region.

Complete cooperation with the city administration will be vital. The programs could be presented as an adjunct to the already existing STEP (Scottsdale Town Enrichment Program) Committees which involve the citizens and explore issues of importance to the community. Many city departments (library, parks and recreation, planning) would be involved.

To head the project we would need a half-time project director who possessed a wealth of experience in the areas of public relations, community involvement, programming and even audio-visual training. A former city administrative assistant or a WICHE intern could be employed in this capacity. Funds for a graphic artist, public relations firm, and an outside evaluator would be built into the grant request.

The library can provide an impetus for the project and contact the city agencies and others as well. Through the interaction of these groups, an examination of the values of the community should emerge and a sense of definition for the future of the community should result. An outside evaluator, perhaps from the university, would add credence to the project and assess its worth.

Topics to be explored might include: "The Mystique of the Westerner"; "How real is the myth?"; "Which values brought the residents?"; "The one last shall be first"; "Shall we close the door?"; and "Scottsdale - what happened to the myth?"

Budgeting is an impossible item to determine at this time and requires input from the library administration and city staff.

Program Ideas:

- Film series and discussion of the myth of the cowboy with producers and actors (Ford and Wayne and Solarno)
- Future - exhibits of future architecture by Charles Mantooth of Saliesen West and Paolo Soleri of Acrosanti and City Planning Dept.
- Original script contrasting the values of the West with those of today as they are changing. (Denyl Yares who has written for and also produced films might help.)
- A community survey which would investigate the reasons why people come to the area (incorporating values) and whether they saw the dream altered or tarnished or non-existant.
- The growth of energy: Who has the water? One CAP and solar energy? If there's no energy, where do we go?
- The West's most western town - What does that mean? Can they be blended?

Topics to explore:

- What happened to the small town of Scottsdale? Where is it going? Is this what we want? What about future residents? How does the myth of the West affect our thinking?
- The mystique of the Westerner - the cowboy, the calvary and the miner. Clash of values. What affect did the outlaw have on the justice system? How much came from Mexico? Whose land did we take? (Bring in information on Mexican land grants, reservationizing the Indian and his land.) What about Peralta?
- The lure of gold, the dream of riches versus the reality of carving out a living out of barren land.

- The development of the area, the influx of tourists, air force personnel, etc. The coming of irrigation and refrigeration (Goethe) and their affect (begin with Hohokam - anthropological view versus present-day scarcity of water.).
- How real is the myth? Explore the west of the movies and its conveyance of space, manifest destiny, savage Indians and ruthless outlaws versus the way it really was as evidenced in documents and other memorabilia.

  (Could have displays of early skills and crafts and discussion of what remains today; try for authors whose works have been made into films - how true were they; glorification of the outlaw. What was the role of women - Martha Summerhayes vs. Pearl White? What is a man without a gun?)
- How did the real or imagined values of the West promote people to come here to settle? Who owns Arizona? What happened to the dream - ghost towns vs. new towns?
- How much did the minorities contribute to define western values? the Mormon with his religion, the tourists who perhaps return as residents; the Spanish with their native culture.
- The one last shall be first? The owners became the owned and now want it back.
- Shall we close the door? Is there room for more? How? Use Soleri and his concept of acrology; also Talisien West personnel.

* * *

"What's in the Copper Pot?"

Margaret Farrier

Objective: To stimulate interest in the library through a series of programs based on the history, art, music, customs and religion of the various cultural groups brought in through mining.

Audience: These programs would be geared to retirees and recent arrivals.

Theme: Exploring the effect of early values as felt by today's citizens which relate to the state theme: "Frontier Values Under the Impact of Change."

Narrative: Our area is situated between mountain passes and there are half a dozen copper mines in the surrounding mountains. Hence the main industry, mining, has brought many different nationalities or cultural groups from Europe and North America into the area. Present residents are descendants of Slavs, Czechs, Spanish, Irish, English and Mexicans who came to work the gold and silver mines. There is an especially large settlement of the Central European who in turn brought his culture to mingle with the other elements in the Southwest. This influx began in or about 1875, slowed when immigration was closed, and reopened in the 1930's. It is still continuing in the present day. Many of the new arrivals are not aware of the rich cultural background of these settlers and the first generation born in the area is fading fast.

Format: A series of monthly programs to begin about January with the assistance of other cultural organizations in the community.

1. Slides featuring early days of mining, followed by anecdotes of pioneers, enlisting the aid of Gila County Historical Association and the resources of the Clara T. Woody Museum.
2. Musical instrumentalist (hopefully an academic humanist from U. of A. or ASU) featuring music of the late 19th century updated to present. Local Music Club may help with this.
3. Art exhibit consisting of paintings of early buildings and people of this area (a contest was held several years ago and most of the paintings are still in the area.). Possibly this might be combined with photography. There is both an Art and Camera Association or Club; also instructors in both at the local community college.
4. Social life and customs in the early days - a style show narrated by a member of the Woman's Club who sponsor the Library with members of the Junior Club acting as models.
5. Today Panel - members of major organizations and companies stating direction town is going with participants equally divided between the sexes. These programs would be held in the meeting room above the library.

Funding: Hopefully, we will be able to secure NEH Funds supplemented by the County to pay for this project. We would have to hire a part-time person to act as Project Chairman for which I will apply as I only work during library open hours in the day (25 hours weekly) and I have the knowledge gained at the Humanities Institute. Contacts of resource people will aid me in setting up a permanent resource file for the use of all the area. Other expenses, such as publicity, office expense, clerical, etc. will be figured more closely when I have access to more information.

In addition to this project, I would like to start an outreach project for the Senior Citizens and Shut-Ins relating to the Humanities as many of these old people cannot get to our library as it has a long flight of steps.

Another project which could be worked out in our area with the help of the County Library and the neighboring county (which would be a long-range one) would be similar to the Guadelupe River project done in Texas. We have the Gila River which runs through both counties and is used for irrigation purposes as well as ranching. Recreationists such as hunters, fishers and tubers cause the ranchers and farmers much grief as Arizona's Law prevents anyone from being fenced away from water.

* * *

"Building Yuma's Cultural Borders"

John McCracken

__Narrative Description__: The Yuma City-County Library is in a unique position to provide a forum and supportive material resources for public consideration, discussion, appreciation and development of the arts in Yuma. Yuma is fortunate to have many organizations and businesses attuned to the development of the arts. A few of these include the Yuma Fine Arts Association, Southwest Symphony, Desert Artists, Father Garces' Celebration of the Arts, School District Art Association, Indian art groups, dance studios, photographic interests, Community Concert Association, handicraft groups and the Arizona Western College. Many of these groups are productive and cooperative while at times they are at cross purposes and often embrace themselves in conflict.

Yuma's geographic location in the Southwest is on the east bank of the lower Colorado River directly facing the state of California, and located only several miles north of Mexico. The cultural ethnicity comprises Indians, Mexican-Americans, Orientals, Blacks and Anglos, all of whom have had long traditions in the history and arts of Yuma, Arizona's westernmost frontier.

__Purpose (Objectives)__: To cooperatively sponsor and present a series of monthly programs to enrich, expose, discuss and coordinate the wide variety of arts activities in the community. The programs will be held in the Yuma City-County Library Auditorium, Arizona College and the Yuma Fine Arts Association's newly established Depot.

The Library is establishing an arts services collection of material resources to supplement, yet not duplicate, those materials which already exist in the community. Arts and music collections in American public libraries have a long and sustained history and there is a growing predominance of serious use of these facilities by all kinds of individuals in the community. A parallel need in the community is to provide a forum for art and music discussion, display, and practical demonstration of local and regional creations of stable and rotating works. In addition, there are practical applications to be made in relating the library's resources to the community in a closer, more realistic, and intimate way than in the past. The Library is thus being properly identified as a cultural resource for meeting the parallel needs of practicing arts and music and the supportive materials. With the continuing growth of the arts and music in Yuma, the Yuma City-County Library, as well as other cultural organizations are in a unique position to fulfill the demands for information, materials and functional services in arts and music related subject areas.

The principal reason for developing this supplementary resource collection to make information available to all citizens in the community. The purpose is to serve all citizens in the community, but not cater specifically to the elitist. An ultimate side benefit to the community would be to organize a local commission of the arts by bringing together the diverse groups interested in the arts and music.

__Format__: The Library in cooperation with other cultural organizations will provide a monthly series of lectures, panel discussions, tours, readings, media productions and other methods deemed appropriate.

Many local organizations, including the library, have been funded to present programs both on local and state levels. By presenting these programs in the library, the Depot and the College, exposure to the programs will be made to a wider audience. There is no public transportation in Yuma and many citizens are unable to travel even a few miles.

Obviously, many academic humanists will be involved in planning and participating in the programs. After much discussion with representatives from various groups, active participation is evidently enthusiastic.

Audience: Unlimited, but to encourage the non-elitist to attend.

Relation to State Theme: Yuma is a rapidly growing community. In a state which is experiencing financial difficulties in other sectors, Yuma is experiencing a positive trend in a steady economic and population growth. The state of the arts is also experiencing a positive growth in Yuma. The growth in Yuma over the past decade has been dynamic and there is every reason to believe that the years ahead hold great promise. The inherent danger in this growth is the gradual loss of Yuma's identification with its past. Yuma's history was at one time most vital in the entire state because of its role as a distribution center for supplies, food and other goods by river boats. Much of the tradition in arts and music is related to Yuma's heritage as a major seaport. During the past century, the river boat business was a booming one, and established Arizona's very survival. In this century, a new frontier is emerging and the art and music fields are most significant in the modern development of Yuma.

Description of Sponsoring Organizations: The Yuma City-County Library sees itself as an educational as well as a recreational institutions which disseminates information to meet the learning needs of the area it serves. The Library is the Regional Resource Library Headquarters for Region IV in Arizona and serves both Yuma and Mohave Counties - one-fourth of the western portion of the state. The library comprises a ten-year-old main library, five branches, three bookmobiles, extension services and a heavily used inter-library loan service. The Information and Referral Service is headquartered in the main library and is also located in two branches.

A unique service is a bookmobile service by interstate contract for Eastern Imperial County, California, probably one of the very few in the nation. Plans are already underway to establish shared programs with other arts and music organizations both in Yuma and throughout the state. Yuma, for example, will participate with the Arizona Commission for the Arts and Humanities in a literature series. The University of Arizona has committed itself to sharing musical programs along with local Indian groups. The Yuma Fine Arts Association and the Desert Artists group will be sharing with academic humanists from the Arizona Western College and the Chamber of Commerce in Yuma to develop a greater understanding of the arts and music in Yuma. Practical demonstrations such as crafts, art, musical performances, will be held with respect to traditional and contemporary values. The library will provide supplementary materials and be involved with the various organizations as appropriate.

* * *

"In Beauty May I Walk"

Daphne Peck
Richard Heyser

Audience: Native Americans

Objective: To recognize the role and contribution of the native American in the Southwest to a changing society.

Program Description: This theme is comprised of twelve different programs produced in cooperation with the Tribal Museum. The programs are to be a traveling exhibit housed in a semi-truck. These programs will be brought to the people, as opposed to the people to us, because the reservation covers such a large area; many people have no rapid means of transportation and the people are not book or library oriented. Even though these programs are designed to be brought to various locales on the reservation, they could also be shown to other areas off the reservation which express an interest in experiencing these different programs.

The programs will contain displays, photos, audio tapes, video tapes, records, films, artifacts, and other materials as needed. When possible, video tapes of various authorities on the topics being covered will be made to complement the exhibit. Programs aimed highly on audio-visual materials are to be used because of the rich oral tradition of the Native American, as opposed to a group which is book oriented.

This theme is to cover a one year time span, with the programs changing monthly.

The staffs of the museum and the library will prepare the programs, but additional funds will have to be raised to hire drivers and an advisor (possibly an academic humanist).

I estimate that approximately $85,000.00 will have to be raised initially for the one year period. This initial cost is high because little of the basic equipment and materials needed is owned by either the Library or the Museum. A rough budget follows:

Semi-Truck	$25,000.00
Personnel	$18,000.00
Collection, General	$ 5,000.00
Collection, Audio-Visual	$ 5,000.00
Artifacts	$10,000.00
Equipment, General	$ 2,000.00
Equipment, Audio-Visual	$10,000.00
Supplies	$ 2,000.00
Miscellaneous (gas, food, motels, etc.)	$ 8,000.00
TOTAL	$85,000.00

This theme is currently being considered for use by the Navajo Nation, and communication has been established with a private foundation to consider the possibilities of funding such a program.

Programs:

1. Weaving - Examples of different types of products (rugs, sash belts, etc.); dye charts showing where the dyes come from; examples of looms and displays of various weaving techniques.
2. Jewelry - Displays of beadwork, silversmithing and stonework.
3. Basketry - Displays of materials used; various designs, and various techniques.
4. Paintings - examples of contemporary work; pictographs, and traditional art forms.
5. Pottery - where the clay is found, how it is formed, processed and painted; examples of various forms of work.
6. Medicine - examples of native healing methods, and how they are used by and in conjunction with modern techniques.
7. Foods - what the native American gave us; various cooking techniques.
8. Religion - religious artifacts; current religious practices; growth of the Native American church.
9. Government - comparison of modern and traditional forms.
10. Land Use - Agriculture, ranching, irrigation techniques, mining past and present.
11. Dwelling - models of traditional homes and current trends.
12. Dress - traditional dress forms and manufacturing techniques.

Skills and Knowledge Needed: Local history and talent.

Persons or Groups: In Cooperation with the Tribal Museum.

* * *

"A Humanities-Based Program for Pinal County"

Melvin J. Sappington

Theme: Pinal County: A Multi-Cultural Unity

Audience: Mexican-American, Indian, Black and White

Objective: Motivate a greater appreciation for varied cultures within Pinal County and their contribution to the community.

Narrative: Ethnic groups named above have a difficult awareness on their part of understanding their contributions to the community and of utilizing the white man's ways to foster greater unity and growth for the whole man. These ethnic groups are not appreciated by the whites as much as they could be nor do they appreciate the white culture as much as they should.

Programs must be structured to motivate the worthwhileness of all cultures for the total development of all concerned through more participation in the ideals that bring brotherhood to the community.

Format:

1. Programs sponsored by the county library and the historical society showing an historical overview by way of color slides and narrative of the contributions of each ethnic group in the fields of music, farming and social customs. Colored slides are to be created for the presentation.

2. Speakers and panel discussions representing each ethnic group addressing themselves to the benefits of each culture in terms of educational values and lifestyles each has to offer.

3. Cultural understanding through exhibits of handicrafts, pottery and other wares.

4. Live performance of the arts through poetry reading, dancing, music, and specialized food dishes.

Resources: Casa Grande Region National Park
County Historical Society
State Library and Archives
Humanities Department of the University of Arizona
College and High School Students
Radio Station
Newspaper
Civic Organizations
Board of Supervisors of the County
Central Arizona College

Administration: This project is to be funded partly by the Arizona Committee for the Humanities and by the State Library with a part-time project director hired from the funds. The county library will lend its support to coordinate the program. These programs will be shown in fifteen different communities throughout the county for one year.

* * *

ARKANSAS

"Public Library Services: Right or Privilege?"

Kathleen Sharp

Theme: The responsibility of government to provide public services, specifically public library service.

Purpose: To challenge the tax-paying public to examine the responsibility of government to provide public library services and to discover if there are or should be limits to access to those services.

Audience: Local government officials, tax-paying public.

Format: One slide/tape presentation followed by forum-panel of government officials, academic humanists, business leaders, minister, professional librarian in discussion with the public one time in each of the three counties. This would be an examination of the inclusiveness or limits to one tax-supported agency: the public library.

State Theme: Individual Rights and Community Values.

Public Policy Issues: Minority group rights (aged, handicapped, socially disadvantaged, etc.); equal justice for all citizens; relations among governments; taxation; the effect of community values on limiting access to public services.

Humanists involved could include the following disciplines: law, ethics, political science and sociology.

Sponsoring Agency: Northeast Arkansas Regional Library serving the library needs of Greene, Clay and Randolph Counties. Our objective is to reinforce the idea that the public library is for everybody and the extent of the services offered. Increased funding and more usage would be indications that our objective had been met.

N.E.H. funding will be sought through an Arkansas Humanities Program grant.

Publications on library services to special groups: aged, prisoners, blind, geographically isolated. Pamphlets from ALA and State Library.

* * *

LOUISIANA

The seven librarians from Louisiana who attended the workshop (Janell Amy, Louis Covington, Charles Harrington, Betty Jackson, Moxie Martin, Margaret Murphy, and Garland Strother) submitted a joint project they developed.

PROJECT TITLE: "You Count"

PURPOSE: To develop in individuals a sense of purpose, pride and power in the community, state and nation.

OBJECTIVES:

(1) Bring perspectives of the humanities to three identified areas of concern in regard to the individual's right in the marketplace: the role of the consumer in Louisiana, the role of Louisiana women, and the powerlessness of the poor.

(2) Involve diverse social, economic and ethnic groups.

(3) Promote libraries as a community resource for information.

(4) Develop imaginative library programs related to the Louisiana Committee for the Humanities theme for use throughout Louisiana.

AUDIENCE: Louisiana adults.

FORMAT:

I. Production of a film for statewide distribution to be used in conjunction with regional and local programs to stimulate discussion of public policy issues. This film is visualized as being a montage of various aspects of Louisiana cultural and economic life with emphasis on the role of the individual. The film will incorporate music indigenous to the state of Louisiana, and in addition, an original song written especially for this film which will incorporate the "You Count" theme. The end of the film will show a coming together of the individuals shown throughout the film in united pride to stand on top of or around a chosen symbol (outline of the state, state seal, Louisiana flag) of Louisiana.

II. Suggested programs for regional and local library programs which carry out the "You Count" theme and stimulate discussion of public policy issues. These programs will utilize various formats to explore specific issues, such as the following:

- A. You Count: the court of law
  - 1. The Ideal
    - a. dramatic excerpts from literature involving courtroom scenes
    - b. academic humanist leading a discussion of these works
  - 2. Reality
    - a. moot court
    - b. academic humanist leading a discussion involving the question of whether or not justice only prevails for the rich.
- B. You Count: your right to know
  - 1. academic humanist leading a panel made up of representatives of local media discussing their policy and approaches in regard to the question of the public's right to know.
  - 2. reading lists
- C. You Count: consumer cooperatives
  - 1. lecture by an academic humanist followed by group discussion
  - 2. workshop on setting up cooperatives
  - 3. reading lists

D. You Count: Coushatta Indians
   1. demonstration of pine needle weaving followed by a discussion led by an academic humanist of how an indigenous craft has facilitated recognition and power for this minority group
   2. traveling exhibit.

E. You Count: from cotton to soybean in Tensas Parish
   1. academic humanist leading a panel discussion followed by audience participation
   2. multi-media presentation of historical aspects
   3. reading list and other information materials

F. You Count: world of health
   1. academic humanist leading a panel discussion followed by audience participation
   2. exhibit
   3. reading list and other informational materials

G. You Count: Consumerism
   1. films
   2. exhibits of labeling, etc.
   3. workshops
   4. reading list and other informational materials

H. You Count: Louisiana's goldmine - oil and gas
   1. historical exhibit
   2. films and multi-media
   3. academic humanist leading a panel discussion followed by audience participation
   4. reading list and other informational materials

Suggested regional and local library programs listed above are not meant to be complete at this time, but are meant to give a brief idea of the types of programs which will be developed.

RELATION TO STATE THEME: The "You Count" project shows individuals how they, in their various roles, have a right in that area of human life called the marketplace.

SPONSORING ORGANIZATIONS: Louisiana State Library, Louisiana Library Association, Louisiana Tourist Commission, State Chamber of Commerce, Governor's Office of Consumer Protection, League of Women Voters, Louisiana Historical Society, Public Affairs Research Council, NAACP, CODOFIL, etc.

FUNDING: An application will be filed for an NEH grant which will include funding for a project coordinator, filmmaker, song writer, publicity and needed supportive staff.

* * *

NEW MEXICO

"Energy for Mankind"

Wythe Crosser

No topic is a more contemporary public issue than the energy crisis and its impact on man. The harnessing of thermonuclear energy in the "H" bomb, during the 1950's at Los Alamos, gave the United States a fearful weapon, but its principles may now give man an answer to his quest for a source of energy to sustain civilization. Solar, geothermal, wind and fossil energy - and nuclear power plants - have their limitations, but energy from fusion (now in the research stage) is limitless and cheap.

It is proposed to produce a 28 minute, color, 16 mm. film, "Energy for Mankind," with the fathers of the "H" bomb, Edward Teller and Stanislau Ulam, the key scientists responsible for its development. The film would attempt to record in non-technical language the birth of the original idea and evaluate its impact on civilization. It would endeavor to capture the genius, the complex scientific and ethical questions, and the human drama involved in the discovery and development of the new energy source.

Academic humanists, such as historians and philosophers, possibly from St. John's College, will be invited to participate in informal interviews with Dr. Teller and Dr. Ulam to illuminate and bring a new perspective on the significance of their discovery in terms of the human condition.

Special effects and innovative camera techniques would be used to capture this adventure in energy and its profound effects on the lives of people.

The Los Alamos Humanities Council and the Los Alamos Historical Society will be asked to co-sponsor the film with the Mesa Public Library. A team of professional filmmakers has already offered its services: Mario Balibrera, award-winning writer-director of documentary films at the Los Alamos Scientific Laboratory; Dr. Daniel Kseing, a nuclear physicist and staff member at the Laboratory; and Dana Balibrera, with an MA in history and a scriptwriter. Allen Gerlach, program director of the New Mexico Humanities Council, will be consulted before submitting the project.

Upon completion of the film, it will be shown publicly (audience would be just about everybody in the town). A panel discussion with academic humanists and scientists will follow with audience participation. Community response will be measured by a questionnaire distributed at the discussion.

The film will be offered to all libraries in the state for programs. It will be available to television stations and libraries, etc., outside of the state by applying to Balibrera Film Company.

* * *

"Jal: Future Ghost Town?"

Donnie Fuller

Description of Program: Jal, New Mexico, is located in the Southwest corner of the state. It is an isolated town; the closest large town is sixty-seven miles away in Texas. The petroleum industry is the largest industry. All major oil companies and some of the independent companies have many wells around Jal. Jal is known as the Gas Capitol of the World. El Paso Natural Gas Company is the largest employer in Jal. Ranching is the second largest industry.

Jal takes it name from the brand of a large ranch six miles northeast of Jal in the late 1880's. Homesteaders began to move into this area in 1906. With the discovery of oil in the mid-twenties, Jal became a boom town. In 1965, E.P.N.G. company began moving their "white collar" workers to other areas leaving mostly laborers. In 1970, E.P.N.G. company closed down one of their plants completely. There is the possibility that other plants will be closed in the future, leaving only a skeleton crew behind.

Purpose: The purpose of a program along these lines is to make the permanent residents of Jal realize this possibility and to secure action that might help the situation.

Audience: The permanent residents of Jal and businesses in Jal.

Format: Panel discussion with film if one is available on this subject. Discussion to be concerned with the possibility of this happening and to prepare for this.

Relation to State Theme: It supports the state theme whereby scholars examine human values, tradition, change or take other humanistic approaches to understanding contemporary issues.

Administrative Structure: Humanist, either a sociologist or a political scientist. Spokesman from the churches. Superintendent of principal from the schools. Mayor or someone representing town government (City Council member, or Chamber of Commerce manager.)

* * *

Parapsychology: To Develop the "Other" Dimension

Monese Barron

Ruidoso is a small isolated community located in a mountain area in Lincoln County, New Mexico. The county seat is thirty miles away over a mountain pass; Carrigoza is on the plains. Alamogordo is 45 miles away on the plains and there is an air base and community college there.

About 80% of the permanent residents are White; about 10% are Mexican-American; and there are a few Blacks. The Mescalero Indian Reservation is about five miles to the Southwest in the mountains.

Ruidoso Public Library opened in January, 1975. It is the only public library in the county. Ruidoso is the largest town and is a shopping center for Capitan (pop. 2,000), Lincoln (pop. 800), and Carrigoso (pop. 2500). The community goal for the library was to contribute to the culture and hopefully change the image from a community interested only in tourist dollars to a people who have objectives for developing a cultural climate for the permanent residents who could share it with summer residents and tourists.

There is a group in Ruidoso known as Cathedral of the Pines who raised money to locate a spot for meditation where an individual could go and pay reverence in whatever manner they wished. The two ladies who were instrumental in forming the group had excellent libraries in the areas of the occult, and psychic phenomenon which were given to the public library when they passed away. There are many people in the library community besides this group who read extensively in these areas.

I hope to produce a program for the Cathedral of the Pines group, newcomers to Ruidoso, and visitors which would deal with the area of parapsychology.

* * *

OKLAHOMA

The five librarians from Oklahoma who attended the Institute (Robert Griffith, Kathy Miller, Beverly Phillips, Mary Sage, and Mary Beth Ozmun) decided to work as a committee to plan a joint program for their libraries.

Theme: Oklahoma Image: Multi-Cultural Influence

Objective: To motivate the understanding and preservation of the cultural heritage of the state and local communities.

Audience: Wide population base, ethnic groups and minorities

Narrative: Oklahoma has a rich heritage; a combination of cultures, as well as a conglomerate of political, economic, and religious traditions. This combination of cultures is a result of the fact that its people came from all directions for many different reasons to settle in the state. The image of the Cowboy and Indian is a common, yet controversial one. The Five Civilized Tribes and the settlement of the Plains tribes in Western Oklahoma added to the cultural complex. Descendants of Italians, Slav, Greek, Welsh, Polish and Russian miners, as well as Mennonite and Czech settlements, increase the richness of Oklahoma's ethnic community. Homesteaders came from all areas during the land rush of 1889. Blacks are another important element of Oklahoma's population, comprising about 7% of the total.

The blending of these diverse ethnic communities has been rapid in some areas and slow in others. The differences among their habits and traditions are still evident, and only recently has any sort of cultural synthesis taken place. However, the process of integration of the various cultures is occurring at a rapid pace. Soon, Oklahomans will have little to distinguish themselves from other Americans except geography and cultural heritage.

It is the purpose of this program to recognize and preserve this multicultural heritage in the state of Oklahoma. Packets will be developed at the state level which will include source material and suggested formats for local programs throughout the state. Each packet will be broad in scope using the perspective of the total humanities, specifically history, architecture, sociology, and language. They will be designed as a general introduction to the topic which can then be developed and adapted by local libraries to fit the resources and interests of their communities.

Format:

1. Film and discussion series on the ethnic cultures in the state.
    a. Cowboy and Indian Mystique
    b. The Black Cowboy
    c. North from Mexico
2. Exhibits traveling, to be developed by local and state resource agencies.
    a. Photographic display of state architecture influenced by ethnic groups
    b. Indian costumes and crafts
    c. The Cowboy
    d. Sculpture exhibit, scenes from Old West
3. Panel discussions involving local academic humanists and resource individuals
    a. Historical documentation of the Cowboy and Indian confrontation as compared to modern movie portrayal: "The Indian: Warrior or Victim?"
    b. Panel on the Past, Present and Future of Black Communities in Oklahoma
    c. Mexican-American Contribution to Oklahoma
4. Bibliography and Resource Development to supplement above formats.

* * *

TEXAS

A committee of four librarians from the South Texas area including Maria H. Herrera, Margaret Neu, John V. Nichols, and Lydia Romero developed the following three programs for their area.

"Corpus Christi Area Library System: Program of Service to Mexican-Americans"

Audience: Mexican-Americans (as specified in the grant contract)

Objectives:

1. Improve the ability of the area libraries to serve the informational, cultural and educational needs of the Mexican-American community.
2. Develop, demonstrate and evaluate program packages for use on an area-wide basis in South Texas.
3. Establish guidelines and criteria for future development of program packages.
4. Instruct area librarians in planning, implementing, promoting and evaluating library programs.
5. Create an awareness of the role the library can play in the community.
6. Stimulate interest in and pursuit of grant funds for the purpose of creating additional program packages.

Community Needs:

1. Lack of awareness of the value of education and the availability of educational opportunities.

2. Lack of awareness of the cultural contributions of Mexican-Americans in Texas.
3. Lack of accurate information on legal and political channels for effective change.

Themes:

1. Education in the Mexican-American Community: Hurry Tomorrow
2. South Texas: A Blending of Cultures?
3. Mexican-Americans in the Marketplace

Administrative Structure:

1. Systems Coordinator (full-time) - as project consultant
2. Project Coordinator (part-time) - full authority
    a. Project Assistant - hired under grant
3. Advisory Planning Council - made up of area librarians

Program Packages: are designed to be either self-contained library programs in themselves, or core materials around which a local program element can be built. They should be flexible enough to permit addition of program elements (or deletions) without destroying the integrity of the program. They should also be designed to serve the program needs of a variety of libraries.

Program Package Elements:

1. Audio-Visual Materials (films, slide/tapes, videotapes, audio cassettes, etc.) are seen as the core materials.
2. Books/Booklists - when appropriate, paperback packets may be developed for free distribution, otherwise, booklists may be created from system-available titles.
3. Publicity Materials - will be pre-packaged (flyers, posters, public service announcements, press releases, radio tapes, TV ads, etc.) and accompanied by publicity schedule.
4. Program Suggestion - will be a 'living' listing of resource people and organizations tailored to the region. Each library which adds an original element to the program will be encouraged to add it to the program package suggestion list, or actually add it to the program package.
5. Evaluation Techniques - the program package will include a set of evaluation forms to be used to evaluate the program as presented. Other evaluation techniques will be incorporated into the program package as resources permit (such as outside evaluators, etc.).

*6. Guidelines and Criteria - these will be developed at the outset, and used to encourage the development and perpetuation of locally done programs which may be useful on a system-wide level. These may include criteria for the creation of permanent traveling library exhibits, etc.

(* May be the most important element as far as library system development.)

Instruction: this will be a very important function of the Program Coordinator, and the Systems Coordinator. Area librarians will need assistance at the beginning in planning, and implementing these program packages.

* * *

"Hurry Tomorrow: Education in the Mexican-American Community"

Objectives:

1. Motivate Mexican-American people to enter and remain in the educational system.
2. Inform Mexican-American people of available educational opportunities.
3. Motivate use of adult educational materials.

Introduction: This program package is seen as a series of elements which revolve around and culminate in a two-day Job Fair. The Job Fair would include booths set up for different local employers, or perhaps regional employers from outside the community. Program elements would be interspersed throughout dealing with topics such as job skills, training/retraining, problems of Mexican-Americans in the job market, discrimination and affirmative action, etc.

Program Formats:	Audience:
1. Job Fair (two days)	Unemployed
2. El Teatro Campesino	Mexican-Americans
3. Film/Lecture - job skills & retraining	Unemployed
4. Film/Lecture - affirmative action	Mexican-Americans
5. Radio Interviews with Call-Back (taped with Mexican-American leaders and labor department personnel)	
6. Paperback Packets (ARCO, GED, etc.)	
7. List of Materials Available	Area Librarians and Unemployed drop-outs

* * *

Mexican-Americans in the Marketplace - "Pssst, hey buddy..."

Objectives:

1. Inform audience of legal rights of consumers
2. Create awareness of consumer pitfalls.
3. Motivate an appraisal of consumer buying patterns.

Introduction: This program package is designed as a series of program elements that could run on a weekly basis for one or two months. There are considerable numbers of resource people available as program moderators and participants - from representatives from the State Attorney General's office to Better Business Bureau personnel. Each library would, of course, have the option of using any or all of the program elements.

Program Formats:

1. Film/Discussion - consumer pitfalls
2. Film/Discussion - women and credit
3. Panel Symposium - the consumer and Texas law
4. Slide/Tape and Discussion - local and regional organizations who can help.

5. Panel/Discussion - landlord and tenant (to be videotaped)
6. Tape (cassette) interviews - all issues
7. "Muppet Show" - credit contracts and credit buying
8. Information Packets - available pamphlets and paperbacks

* * *

"A Humanities-Based Library Program for Ector County, Texas"

Ernest Laseter

Theme: "Ector County: A Multi-Cultural Unity"

Objective: To motivate a greater appreciation for all the cultures of Ector County.

Narrative: A majority of the population of Ector County, Texas, is Anglo. The less affluent Mexican-Americans and Blacks are not recognized for their contributions to the community. This manifests itself in a number of ways, not the least of which is a lack of real appreciation on the part of the Mexican-Americans and the Blacks for their own cultural strengths and heritages.

A series of programs will be structured around the general theme and objective of this project which will attempt to foster a better understanding and appreciation of all three cultures for each other.

The theme of the state-based committee in Texas is "Government and the Individual." The goals of this project will be to bring about a greater appreciation of all the people by themselves in order to instill a greater pride in Ector County, in Texas, and in the United States. Hopefully this will prompt greater involvement with local affairs and therefore, greater participation in government.

Resources: Academic humanists from the two local colleges will provide the adequate strength and support from a humanistic viewpoint. Others will be utilized as needed.

Formats: (Several will be used throughout the project.)

1. Film presentation, North From Mexico, with panel-type public discussion led by a local academic humanist.
2. Film presentation, Black Life, same format as above.
3. Mexican-American folk music presentation with explanation and public response.
4. Black community choir, same format as number three.
5. Local symphony concert with emphasis on music of all three cultures.
6. Art show of works from artists of each culture.
7. Wrap-up lecture; outstanding personalities representing each culture, i.e., Lee Trevino, Ossie Davis, some outstanding Anglo.

Administration and Funding: The Ector County Library staff will provide the leadership necessary to involve local groups to help as sponsors and participants. A project director working part-time will be needed to carry through with all details. A request for funds will be made to the Texas Committee for the Humanities. If the grant is refused, as much of the project will be attempted as can be funded locally.

* * *

Panhandle Heritage: Our Brand of Texan

(Rear-View Mirror: Looking Back While Moving Ahead)

Mary Louise Loyd

Audience: Newcomers to Amarillo since World War II.

Program Topics: (variety of formats for a weekly series during October and November, 1976, beginning with formal opening of new Central Library on October 3, 1976.)

1. Since the Air Base Went (1960's) - Chamber of Commerce outlook on current and future economic and social conditions.
    a. Survey of period
    b. Promotional slides for 1972 bond election
    c. What's ahead? (Representative from Board of City Development)
2. Why a city here? The story of Amarillo - Ernest P. Archambeau, former President, Panhandle Plains Historical Society
    a. Large charts and maps used to show the building of the railroads.
    b. Display of photographs from early history (bulletin board with can you identify? - to attract old timers.)
3. Land of the Underground Rain - AND Oil AND Gas - panel followed by discussion of shortages by U.S. Representative Jack Hightower.
    a. Water - Dr. Donald Green, author and history professor
    b. Farming comes to the Panhandle - Dr. Garry Nall
    c. Oil and Gas
4. Opening up the Last Frontier - Charles Goodnight (rancher) and Quanah Parker (Indian)
    a. From the Palo Duro drama "Texas" scenes either on stage or on slides with comments by Margaret Harper, founder of Texas Panhandle Heritage Foundation
    b. Discussion on what pioneer days were like by George Turner, newspaper writer; Inez Christian Dashier, member of early Armstrong County family; Dr. Frederick Rathjen, author of the Texas Panhandle Frontier; and Dr. Joe Taylor, Amarillo College.
5. Spanish Influence on the Plains - exhibits from Panhandle-Plains Museum; talk by Dr. James Hansen, museum director.
6. Prehistoric People of the Panhandle - artifacts, slides with talk.
    a. Archeological sites - Dick Carter, Archaeological Society and Dr. Jack Hughes, WTSU Department of Paleontology.

Major Resource for Program Series: Bush-Fitzsimon Collection on the Southwest (rare books and maps) which will be available when new central building opens in Fall, 1976.

* * *

Proposed Program Series for Spring 1976

Theme: Welcome to Amarillo! (May We Help You?)

Audience: Newcomers (1975 influx for new industry - thousands)

Objective: To inform new residents on city, school district, and hospital district services (and taxes); city and state government; educational opportunities (college and university, public library); clubs and organizations; arts in the area; sports and recreational opportunities.

Concept of Format - Series of four weekly evening programs with panel presentations by four to six representatives of these services (city officials, school superintendents, etc.) followed by question and answer period so newcomers could air problems.

Who would work with the Library on this?

Chamber of Commerce committees on areas listed
Fine Arts Council
School Board members
Amarillo College Director of Community Service Programs
City Administration or Commission Member
Potter County Medical Society
City Attorney
Senator Max Sherman
League of Women Voters, Service Club Representatives, Friends of Library, etc.

No funding would be required. Chief problem would be publicizing among new comers.

* * *

Irving: Yesterday, Today and Tomorrow

Karen Smiga

Objectives:

1. To stimulate increased understanding between the major ethnic groups in Irving (Black, Mexican-American, Anglo) at a time when busing may begin in Irving and when public transportation is needed.
2. To stimulate increased Black and Mexican-American participation in community activities by facilitating this participation through increased understanding between ethnic groups, and providing information about and stimulating increased interest in political and civic activities.
3. To increase the awareness of the entire community regarding city and county government and community organizations and stimulate increased citizen participation in these areas.

Audience: The community of Irving including Blacks, Mexican-Americans, and Anglos.

Texas State Theme: "Government and the Individual in Texas: a Humanistic Inquiry into how individuals and groups influence political life." (For relation of project theme to state theme see objectives section.)

Programs:

1. Yesterday in Irving - exhibit of old photos, and slide presentation of historical sites with tape.
2. Irving: a multicultural unity - a cultural series of music, art, dramatic reading, food, etc.
    a. The Black Heritage
    b. The Mexican-American Heritage
    c. The Anglo Heritage (with Choral Club doing traditional songs, Circle I Square D[illegible]ub, etc.)
    d. Spanish classes.
3. Irving: Agenda for Tomorrow
    a. Exhibit to give idea of what the Irving of the future will be like (by City Departments, Irving Independent School District, University of Dallas, new community college to be opened, etc.)
    b. Public program (a week or two later) - panel followed by discussion

Results and Evaluation:

1. Evaluation forms to be distributed at programs.
2. Survey how many Blacks and Mexican-Americans are in city government positions and civic organizations at beginning of project and one year after the end of the project.
3. Stimulate creation of an inter-ethnic Irving Cultural Arts Council
4. Lessen tension when and if busing begins in Irving.

Budget:

1. Project Director (part-time)
2. Public Relations Coordinator to handle public relations and publicity (part-time)
3. Audio Visual Coordinator - develop slide/tape presentation, take photos for printed photos and slides of historical sites.
4. Exhibit cases
5. Spanish teacher (part-time) for classes.

* * *

"The Southwest: A Heritage in Transition"

Linda Will

Introduction: A series of programs based on identification of the unique Southwest culture; its historic roots; its arts, crafts, music, literature; forces active upon it now; its reactions and the repercussions.

Objectives:

1. Establish real Southwest Heritage - dispel myth
2. Motivate an appreciation of its values
3. Foster cooperation between various groups of the area
4. Understanding of the current state of the culture.

Themes:

1. "The Real Southwest"
2. "The American Dream Vs. the Southwest Culture"
3. "Southwestern Values in Conflict"
4. "Relevancy of the Southwest Values Today"

Audience: Adults. Founding families (includes Mexican-Americans) and new residents (younger generation, army population of Fort Bliss).

Formats:

1. Lectures (humanists, professors, how-to by specialists)
2. Audio-Visual (films, slides, tapes, multi-media presentation)
3. Music - live
4. Displays (arts, crafts)
5. Presentation (food)
6. Reading lists, bibliographies

State Theme Relation: Relates to history of area and government evolution.

Administration: Coordinator; Programming Board hired by El Paso Public Library - Texas Plains System.

Sponsors: El Paso Public Library, T. P. System, City Organizations. (Goals and objectives differ, but cooperation of these groups is one objective.)

* * *

SECTION III

EVALUATION

The Institute was evaluated in a variety of ways. Participants were sent a pre-institute questionnaire to determine their prior experience and skills in programming. The participants also received forms at the end of each day to allow them to express their feelings on the session activities. Finally, participants filled out a long survey instrument that allowed them to rate the total program. A complete report on the evaluation process is included in this section.

SUMMARY OF PRE-INSTITUTE QUESTIONNAIRE RESULTS

Since the instructional content of the institute covered planning and producing programs for the adult public using humanities themes, it was necessary to determine what skills participants would bring with them to the institute. A pre-institute survey was sent to all participants. Twenty-eight participants responded.

Five participants had no former experience in library programming. Six participants had been involved only with programming for children. Five participants said they had only limited experience with programming and none with humanities programming. Twelve participants had been involved with a variety of programming efforts.

Only six participants were currently involved with library programming on a broad, general scale. Ten participants were not currently involved with any programming. The other twelve participants were only involved in programming on a limited basis (i.e., programs for children, outreach programs, programs for senior citizens, etc.).

Six participants said they had received instruction in programming only through conference programs or occasional pre-conference sessions. Three participants had received various instruction in programming. Nineteen participants had received no formal instruction in how to plan or produce library programs.

Seven participants were not working with any community groups. Seven were working only with a single group, or were working with two or three groups on a limited basis. Fourteen participants had good community contacts and were working with a variety of groups. Only three participants had had experience in working with NEH programs, and two others said they had been involved with NEH programs only on a limited basis. Twenty-three participants had no prior experience in working with NEH programs.

Fourteen participants were not familiar with the types of programs produced by NEH. Eight were only slightly familiar with NEH programs. Six were familiar with the NEH and its programs.

Participants were also asked about the resources in their local communities. All of the participants were promoting their libraries through the local media which ranged from weekly newspapers or a single radio station to a wide variety of media coverage. Five participants said their communities had no local museum or historical collections. Fourteen participants listed only one or two museums and nine people listed a variety of museums and historical monuments in their local community.

Two participants said their libraries had no facilities for programming and six participants said there was no meeting room space in their libraries. All but four of the participants had access to 16mm projectors; eleven had access to slide projectors and fourteen had access to cassette players. Only one participant said he had access to video cassette equipment. A few participants listed filmstrip projectors, 8mm projectors and overhead projectors.

The information indicated that the participants were eager to produce programs but had had little or no experience or training in how to do it.

SOUTHWESTERN LIBRARY INTERSTATE COOPERATIVE ENDEAVOR (SLICE)
A Project of the
SOUTHWESTERN LIBRARY ASSOCIATION
TO PROMOTE ALL LIBRARY INTERESTS IN THE SOUTHWEST AND MEXICO

PLEASE ADDRESS YOUR REPLY TO:
Peggy O'Donnell
7371 Paldao Drive
Dallas, Tx. 75240
214/234-1555

September 24, 1975

MEMORANDUM

TO: SWLA Institute Participants

FROM: Peggy O'Donnell, Institute Director

In order that this Institute will more fully meet your learning needs, will you please take time to answer a few questions about your experience, your library and your community.

Please fill out the following form and return it to me as soon as possible. Thank you.

1. Have you ever conducted a program or a series of programs for the library public? (If yes, describe) ______________
____
____
2. Do you presently produce programs as part of your job? (If yes, briefly describe them) ______________
____
____
3. Have you ever received any instruction on library programming? When? ______________
____
4. Have you or are you now working with community groups? ______
Which ones? ______________
____
____

5. What do you consider to be the major civic, educational and cultural groups in your community? ______________________

6. Have you had any previous experience with the National Endowment for the Humanities? (If yes, please describe) ______________________

7. Are you familiar with the type of programs produced for NEH? ______________________

8. What media is available in your community? (Radio, TV, Newspaper (daily, weekly) Cable TV) ______________________

9. Which do you consider to be most effective locally? ______________________

10. Are you presently promoting the library through the media? ______________________

11. Does your community have any local museums, historical collections or monuments? (Please list) ______________________

12. What facilities for programming does your library have? (A-V equipment, meeting room, etc.) ______________________

If additional space is needed, please use the back of this form or attach another sheet of paper.

INSTITUTE REACTION FORM

EVALUATION OF SESSIONS FROM _______ THRU _______

Circle one:

Methodology	1	2	3	4	5	6	7
	Outstanding						Inferior
Content	1	2	3	4	5	6	7
	Outstanding						Inferior

Things you liked about these sessions:

Things that could be improved:

Do you feel you need more information on any of the topics covered?

INSTITUTE DIRECTOR'S EVALUATION

Peggy O'Donnell

INTRODUCTION

This evaluation is based on the forms completed by the participants, the report of an outside evaluator (Linda Schexnaydre, Continuing Education Coordinator, Texas State Library), and the observations of the Institute Director and her staff. It reflects the initial reaction to the Institute. A more complete evaluation will be submitted after follow-up visits are made to the participants. These visits will allow the director to report on the progress of the participants' plans for library programming. Success or failure of these plans will be the most effective means of determining whether the training received at the Institute was utilized in actual work situations.

EVALUATION

Thirty participants representing small and medium-size libraries in the Southwest attended the eight-day Institute. Though most of them were young (under 35), there were several people in their fifties. The group was for the most part bright and articulate, and they were quickly able to relate both to each other and to the Institute staff. Since the instructional content of the Institute covered planning and producing programs for the adult public using humanities themes, it was necessary to determine what skills participants would bring with them to the Institute. A pre-institute survey was sent to all participants. The thirty responses indicated that only four or five of them had had any experiences with library programming for adults. Only two were familiar with the program of the National Endowment for the Humanities (NEH). Only one of them knew about the public programs NEH funds. The information indicated that the participants were eager to produce programs but had had no experience or training in how to do it.

The mixture of lectures, demonstrations, group exercises and games in the program worked very well. There seemed to be a very good balance of learning and doing. This aspect was praised by participants, staff and outside observers alike.

The interaction between the participants with each other and with the Institute staff was very positive. Everyone worked long and hard. When the final plans were presented, there was a definite group feeling of appreciation of a job well done by all.

The production of many good plans that should result in some excellent programs for library publics was another plus. The director included a follow-up portion in the original proposal that will allow her to travel to each state to see if these programs actually are being produced. It seems likely action will result.

Many participants commented that they gained confidence that they could actually produce programs for their library. They also commented that they now realized the importance of involving the community in planning and felt they now had the skills necessary to do this. They felt they had really learned how to plan programs and write proposals. The most significant concept that most participants took away with them was that library programming is a vital, important part of library service, and that it serves as an excellent vehicle for relating to the community at large. Many said that they had not realized this before or felt that they had lacked the skills to do such programming. Now the consensus was that it must be done no matter what the obstacles, and that they now felt competent to handle it.

The major weakness of the Institute was the length of this extensive program. While some exhaustion is probably helpful to the learning process, this institute was too long and there was too little free time. In addition, there was too much emphasis on experiences in medium and large-size libraries. The really small library staff members felt left out. Attempts were made to find a speaker from a small library, but with no success. As one participant commented on the evaluation form: "Who reaches consultant status in a small library?" However, this was a definite lack.

If the workshop were given again, several changes would be made. More time would be allowed to promote the Institute. Though over fifty applications were received, and the thirty accepted were excellent choices, many calls were received from people after the application deadline. The training period should be shortened. Everyone was exhausted at the end of the week. A seven day program with one or two periods of free time could effectively cover the same content. The number (30) was an excellent group size.

As to content, the section on public relations could be shortened, since this was the one area in which all the participants had some skills. Less time could be spent on the programs of NEH. Almost a day and a half was spent on this. By selecting the best portions of this section and reducing the time by a third, the program would be much better. A longer section on proposal writing could be included. This was touched upon several times, but there was not enough emphasis on this.

A representative from a small or medium-size library would be found to act as a resource person. There was a definite need for someone to react and comment on what small libraries' potential really is. All the instructors at the Institute represented larger libraries and this was felt to be a weakness.

CONCLUSION

The objectives of the Institute were met. The participants who attended were able by the end of the week to produce excellent plans for a series of programs that could be used with their publics. Over half of them had proposals ready to submit to the NEH for funding. The evaluations indicated that most of them had arrived at the Institute uncertain about what programming for the library public was. At the conclusion of this Institute, they felt confident and eager to extend this service to the public. Particularly important were the skills acquired in working with groups, and the very positive spirit of sharing among all participants. There are plans to share successful library programs across state lines.

The significant accomplishments of the Institute were:

1. Participants were successful in designing humanities-based programs for their own locales taking into account the program planning process taught at the Institute.
2. Participants expressed determination to actually carry through on more detailed planning and implementation of these library programs in their own libraries.
3. Participants utilized a variety of formats for program presentation and incorporated shared ideas and experiences from other participants and instructors.
4. Many participants indicated that they would train other library staff members in the techniques of program planning.

A final plus was the excellent rapport and cooperation that developed among participants and between participants and the Institute Director.

FINAL EVALUATION

Please answer the following questions as completely as possible.

1. Did the Institute provide the training you expected ?

2. What skills do you feel you have now that you lacked before the Institute?

3. What do you think was the most important idea to come out of the Institute?

4. What aspects of the training do you think you will use on the job?

5. If you were planning a similar institute, how would you design it?

6. Do you believe this Institute will help you to plan and implement library programs more effectively?

7. Do you feel you can use the information you gained here to train others?

8. Do you think the instruction will encourage you to produce more programs for your adult public?

9. Do you plan to do extended library programming when you return to your community?

10. Please comment on your overall reaction to the Institute.

Please comment on the following sessions. Consider both content and method of presentation.

1. Ruth Warncke--the planning process--Mon-Wed.

2. Anne Kincaid--library programming--Wed.-Thurs.

3. Sue Fontaine--public relations--Fri.

4. The multi-cultural panel

5. The state themes panel

6. The Heritage of the Southwest--J.B. Frantz

7. The N.E.H. program--Dr. Veninga, Pride in Heritage, SWLA panel

Please comment on your feelings about:

1. The role playing session

2. The group discussions

If the Institute were given again, would you recommend it to a friend?

Additional comments

Do you plan to apply for an N.E.H. grant for programming when you return to your community?

Southwestern Library Interstate Cooperative Endeavor (SLICE)
A Project of the

SOUTHWESTERN LIBRARY ASSOCIATION

TO PROMOTE ALL LIBRARY INTERESTS IN THE SOUTHWEST AND MEXICO

SUMMARY OF THE FINAL EVALUATION FOR THE TITLE IIB INSTITUTE FOR DEVELOPING SKILLS IN PLANNING HUMANITIES-BASED LIBRARY PROGRAMS

29 People filled out the evaluation form.

1) Did the Institute provide the training you expected?

21 people said the institute training did meet their expectations. 4 participants said they came with no definite expectations but 3 of these felt that the institute had been profitable. 2 people did not expect as much emphasis on the programs of the N.E.H. 1 person felt that the institute "provided a wider variety of training in programming that I had expected, but not as much emphasis on the relationship to the humanities as I expected." Another expected the institute to be geared more to the small library than it was.

Other comments included: "As an individual who has had no previous experience in planning and conducting a program for adult patrons, I feel that this Institute has given me a great deal of insight into what is involved and what I need to be aware of about my community and library in order to institute programs in my library situation." "I felt the training was sophisticated and constructive." "I came with high expectations and they were more than met." "For helping smaller area libraries, I would have liked more input from successful small libraries."

2) What skills do you feel you have now that you lacked before the Institute?

7 participants felt they gained skills in public relations and publicity techniques. 7 people said they gained skills in program planning, and 2 said they learned the importance of planning programs well in advance. 9 people felt they gained skills in writing proposals. 3 people said they learned about the NEH program and how to participate or apply for grants from the NEH. 2 participants felt they gained self-confidence in planning programs from the Institute. Two people felt they gained evaluation skills. Three people said they now had ideas for programming.

Others mentioned leadership techniques (2), techniques for dealing with the media (1), knowledge of federal funds available (2), information on role play techniques (1), planning and executing programs as a whole (3), establishing objectives (1), planning programs for a larger audience on an on-going basis (2), group interaction (2), and general knowledge of the humanities (2).

3 participants felt that they didn't gain skills from the institute, but rather the knowledge of skills and methods they hoped to use in the future. One person said he gained "few skills (but)

many ideas, dreams and thinking processes for imaginative planning." Another said "Since I knew next to nothing about program planning when I came, I consider everything a new skills."

3) What do you think was the most important idea to come out of the Institute?

Eight people felt that the most important idea was the importance of programming as an integral part of library service and as a means of promoting the role of the library in the community. One said the most important idea was that "there is a program under the humanities for every library community" while another felt it was "the variety of program ideas and the way that most could be adapted for acceptability" in any library situation. Another said that confidence was the most important concept of the Institute adding "It was great to be convinced that effective programs can and are being produced in libraries with even less going for them than mine." Another commented that "adult programming on a continuing scale is not impossible and can be scaled down to the purposes of a small public library."

Two participants felt that project writing was the most important concept, while two others felt that the development of specific plans for their local communities was the most significant outcome of the Institute. One person said that the idea of using funds available from the NEH was the most important, while another said it was the "idea of obtaining grants from various sources to promote the role of the library in the community."

Four people commented on the idea of involving the total community in the planning of programs: "the idea of the whole community being involved with a project originated by the library"; "cooperation with other organizations - the more the better"; "realization that I shouldn't try to do programs by myself but should use community resources from the planning stage on."

Three people felt that the sharing of ideas and the exchange between the participants was the most significant outcome. Another said "not any one idea but many ideas gained from the participants and instructors." Other ideas expressed included: "the recognition of the value and results that can be obtained through careful planning as a desirable alternative to quick, spur of the moment planning usually necessary in small library operations"; "working on a systems level of planning"; "the need for a regional vehicle for cooperative program development and sharing"; and "the importance of the communication process."

4) What aspects of the training do you think you will use on the job?

Fifteen people said they would use the training on planning programs. Nine people said they would use the training on publicity and public relations. Five people said they would use the training on how to write proposals. Five people said they would use the knowledge they gained on the NEH programs and how to apply for grants. Three people said they hoped to begin a community resource file. Three people said they would use the ideas for programs. Two people said training in preparing budgets would be useful. Five people said they would use all of the training.

Others said they would use the training in evaluation (1), leadership techniques (1), communication skills (1), understanding ethnic groups (1), getting community involvement in planning and sponsoring programs (1), and "planning for a larger audience with a wider appeal to interest minority and ethnic groups." One person said "I don't know that I will be able to use any aspects of the training immediately, but I think my whole thinking has been enriched." Another said he would use "ideas from other participants."

5) If you were planning a similar institute, how would you design it?

Seven participants felt they would shorten the institute, but keept the design basically the same. One of these said "with less repetition and more handouts, the same ground could be covered in six days." Three people said if the institute was to be eight days long, they would provide breaks for thought, reflection on the training, and relaxation. Two people said they would make it a two-week institute and develop the program more fully.

Two people would add more group sessions for working on the program proposals. Two people said they would schedule fewer group sessions.

Five people commented on the speakers and consultants: "bring consultants from smaller libraries without staff artists and p.r. people exclusively"; "Speakers should try to relate to universal aspects of the themes and translate the participants' local situations into more patterns rather than making similar examples of large cities outside the Southwest"; "allow the consultants more opportunity to give expertise rather than dividing too often into the groups"; rearrange the speakers to have the most enthusiastic and efficient at the end; and "more consultants from small libraries."

Two people wanted more samples of successful humanities-oriented library programs. One said he would give "more time to grass roots approaches with practicality stressed." One said he would send out some material ahead of time and "then concentrate on how to rather than days of explaining why." Another participant would "plan at least one session for the very small library." One participant would provide "more opportunity for questions." One said he would plan the institute "without much of the informality. I'd go with the lectures and cut out many of the gimmicks." One suggested using a facilitator in small group sessions adding "They would be aware of what goals the Director had in mind and would be on hand to guide groups when they get bogged down." Another would have liked "more a-v material on program planning if available."

Five people commented on the general design of the program feeling that they would not have changed the program design at all. "I thought the institute showed a lot of careful thought in planning and execution." "Each day's activities varied enough for balance and interest. The physical arrangements were excellent. The social elements were a nice part of the design."

6) Do you believe this Institute will help you to plan and implement library programs more effectively?

27 participants said that it would help them. One person said that "information wise, it was helpful, but as of now, I couldn't really comment." Another said that "with the reams of notes and multitude of handouts, I can only return with enough to keep me busy and to share with others for a long time."

Other comments included: "When there comes a time when I will be able to implement programs, I feel this Institute will prove invaluable." "It will because I have more initiative in obtaining funds for the production of programs which results in more effective planning to convince the funding agency of the programs worth to the state or community." "I believe I will give more attention to details than in the past. I have also learned the importance of drawing others out to express their opinions."

7) Do you feel you can use the information you gained here to train others?

28 participants answered yes. One said no, adding "I think I need some experience first in using the knowledge and skills gained."

Additional comments: "I feel I will be able to convey the impression to my staff that library programs are an integral part of library service requiring the involvement of all." "I will try to incorporate much of what I have learned into my staff training program." "I will be limited by what I have learned and what I retain of the instruction and theories presented." "I have already designed a plan to do so (pass the information on)." "I intend to offer my services to anyone interested and to share all that I have learned."

8) Do you think the instruction will encourage you to produce more programs for your adult public?

25 people responded yes. Two said that they might produce more programs in the near future. One said "I am uncertain of this because with other duties, I don't believe I can take on any more." Another said he might not necessarily do more programs, but he would take a different approach to programming.

Additional comments: "I feel that I now have some idea of how to begin to plan programs for my community." "Although I already wanted to, I have picked up enthusiasm and ideas for planning ahead." "There are several programs that I now feel our small library can carry out." "It has shown me the need for adult programming." "Time and staff present the only obstacles, but with organization, this can be reconciled."

9) Do you plan to do extended library programming when you return to your community?

18 respondents said yes. 4 respondents said they would do some pro-

gramming, but not extended programming. 4 people said they wouldn't be able to do programming immediately. One said it depended on his board's approval. One said no.

Additional comments: "This will not be feasible for me for some time since I very much need to gain knowledge of the resources of the area and a profile of the people and communities in the area." "I plan to start programs that are not ongoing until the public is aware of library programs and begins to expect as well as support them." "Initially, I need to do some in-house organizing, but then I plan to concentrate on programming efforts." "The sessions provided inspiration and information I'll try to use."

10) Comment on your overall reaction to the Institute.

Comments were generally very favorable including such remarks as: "Very interesting"; "Very informative"; "I would go as far as to say that it has been the best thing to happen to me professionally"; "It exceeded my expectations and participant selection was a key factor"; "I appreciate all of the handouts, the excellent speakers, and facilities."

Three participants felt that they learned as much from interaction with other participants as from the institute instruction. One commented that participants "experienced an everyday blending of cultures in our relationships with other participants."

Four people felt that the institute was too long and that it could be shortened by omitting some sections and tightening up the program.

Other comments included: "Some of the consultants seemed very removed from the smaller library situations - but who reaches consultant status in a small library?" "I'm thoroughly saturated with information." "Possibly more audio-visual aids would have helped." "Several of the speakers were unable to hold my attention."

Participants were asked to comment on the various sessions of the Institute concerning both content and method:

1) Ruth Warncke - the planning process

Generally, comment on this session was favorable ranging from "very effective" to "stimulating and constructive" and "one of the excellent sessions." Other comments included: "The topic she covered was absolutely essential for anyone who is in charge of programming." "The varied methods may have helped, but I think I would have enjoyed straight lecture more." "Her information made me realize the importance of interaction and leadership in relation to working with members of the community in planning library programs as well as becoming a more creative and effective librarian." "I believe it would have been more interesting with some visual illustration instead of so much given orally." "The mythical communities were useful learning tools and her instructions about what to do with them were clear." "I felt the role-playying bogged us down, but she kept it from being a total disaster." "It needed some balance as to certain points made regarding the open-endedness of the committee process and the amount of direction provided by the librarian." "Her universal approach could be applied to libraries of almost any size." "The section on interaction should have emphasized staff p.r. and involvement as much as the community's.

2) Anne Kincaid - library programming.

Many participants commented on the discrepancy between the type of library which was used as the example (San Francisco Public Library) and the small- and medium-sized libraries which were represented at the Institute. Many felt that the session would have been more useful had it been aimed more at the smaller sized libraries.

The material on selection of formats was considered to be useful by many participants. Other suggestions and comments included: "Tighten up the presentation by using a more specific and substantive approach." "Her ideas were most useful in a small group discussion." "Handouts should prove valuable." "Very helpful for delivery with an administrative approach." "If possible, mention more basic programming as many people will never have their own NEH grant."

3) Sue Fontaine - public relations

Many people felt that this session suffered from being at the end of the program when the participants were tired. There were also many favorable comments on the handouts, particularly the book on public relations for humanities programs. Most felt the content was very good.

Other comments included: "I would have like to have expanded more on the weekly newspaper since they are quite generous with us." "We should have stayed with our mythical communities instead of having to make up new ones." "Role-playing exercises were too long and complicated to be very useful." "We could have benefitted from a second day on planning public relations." "Tried to get too much in one day." "The slide/tape presentation was good."

4) The multi-cultural panel

Comments were generally favorable on this session although several respondents remarked on their regret at not having the representative of American Indians present. Three people remarked that while the panel was interesting and entertaining, they did not feel that it was particularly relevant. Other comments ranged from "thought-provoking" to "very worthwhile" and "one of the highlights of the conference." Two people said they would have liked to have had more opportunity to talk with the panelists and to ask questions.

Additional comments included: "It gave us some idea of the ethnic groups in our area and their needs and wants." "From the panel, I could get a good idea of what humanists could contribute." "It gave me some ideas for programs." "It was helpful to hear about the heritage of each ethnic group from the group (a representative) itself." "A brief orientation lecture could set the scene for institute operations in the southwest environment better."

5) The state themes panel

Again, comments were generally favorable ranging from "well prepared and easily understood" to "very informative." Two people felt that the time could have been better handled by presenting the information in written form. Two participants suggested having the representatives meet with the groups from their state alone for more explanation of that state's program. One person felt that the session should have been divided into two sessions "since the material was too much for absorption at one sitting."

Other comments included: "It seemed unbalanced because they didn't all follow any basic plan in their presentations." "Perhaps more notes could be given as handouts." "I would have liked a list of recently funded programs in my state, plus examples of their proposals." "It was excellent because of the detailed examples of programs." "It gave insights on how to adapt the theme to local problems and issues."

6) The Heritage of the Southwest - J. B. Frantz

Most comments were favorable, and participants seemed particularly impressed with the film which was shown. Many expressed an interest in borrowing the film for showing in their libraries. Others commented on the discussion of oral history projects with one person remarking "It tempted me to try to find time to start on some oral history recruitment." Six participants felt the program was interesting but not particularly useful or relevant. Another person suggested that "to shorten the program, the film alone could be used to give the mood of the West."

7) The N.E.H. program - Dr. Veninga, Pride in Heritage, SWLA panel

Several people commented on Dr. Veninga's presentation on the N.E.H. programs. Comments ranged from "coherent, relevant, and informative" to "a very enlightening explanation of what N.E.H. is, what N.E.H. wants from us and the importance of requesting funds from them." Another said his presentation "told us very early why we were there and what it was all about."

Most participants also felt the Pride in Heritage presentation was very helpful: "This is the type of program I feel could be used to show what is possible in programming for and by local groups under the direction of the library system." "The Tulsa program gave several examples of programs that could be used in and adapted to other situations." One person felt this was "geared too much to larger libraries with many resources."

Other comments on the session as a whole included: "Wish there was more time for questions." "More examples of written state proposals would have been of value." "Good examples, but I felt it should have come later in the schedule." "So good it was overwhelming."

Participants were asked to comment on their feelings about various activities during the workshop.

1) The role-playing session

Comments on the role-playing were divided. On the positive side, participants' comments included: "Hated it - but it got the job done!" "Great way to teach us to participate in group planning." "Interesting way to involve people and ideas." "Provided a take-off point for interesting discussions and considerations." "Used very well to draw information from institute participants." "Necessary to include all participants in imaginative motor output." "The first sessions were very helpful and sparked interaction." "Invaluable for preparing for actual situations which might arise." "Good teaching technique and nice change-of-pace."

Those who were not satisfied with the role-playing session made remarks such as: "Sometimes the assignment was a bit hazy." "It stimulates quick-thinking but it is not too productive in an artificial situation." "Not especially fruitful." "I don't care for this as a teaching activity." "Maybe once or twice would have been fine, but it was getting tiresome."

2) The group discussions

Most of the comments were favorable, though many participants felt that the later discussions were unproductive since the participants were too tired. Two participants felt that while most of the group sessions could be left out, at least one should be included "to point out difficulties and principles of working with a variety of people. Another person felt that "when we were allowed to stay in groups according to how we were sitting, the output was not as significant."

Several people commented on the interaction between participants: "I learned almost as much from the other participants as from the institute itself." "Some very exciting concepts emerged from the group projects that breathed life into fictional communities and proved the creativity and adaptability of the librarians present." "It gives the group a chance to gain from the expertise that is available among the participants."

Two people felt that the mythical communities should have been used for all exercises. One said that there should have been at least one group for the very small libraries.

Participants were asked if the institute were given again, would they recommend it to a friend.

22 said yes, they would. 4 said they would if it were shorter. 1 said yes, if it were given in sections rather than as a whole week session. 1 said he would with some reservations.

Participants were asked if they planned to apply for an N.E.H. grant for programming when they returned to their communities:

> 17 said yes. 3 said they probably would apply. 3 said it depended on their Board or community approval. 1 said no, he would not apply. 5 said they didn't plan to apply right away.
>
> Two of those who said they would not apply right away made the following comments: "I will work on a systems approach to programming and keep N.E.H. in mind for later library programming." "Much research and communication needs to be accomplished first."
>
> Other comments included: "I want to apply for a grant using the 'Limits to Freedom' packet. I would like to do other things, and I do have ideas, but I think they will have to wait until my library is in better shape." "The group in which I participated in formulating a state program has the initiative and desire to meet with the state humanities committee to present our ideas and plans on a state-wide basis." "I feel we have several possibilities for one-time programs that will lend themselves well to N.E.H. grant requirements."

Additional comments:

> Several people complimented the Institute Director and her staff on their efforts in putting together the program. Others commented favorably on the mix of the participants and the interaction between them that took place: "It was a real joy to meet so many energetic and bright librarians. It gives me hope for the future."
>
> One person felt the length was about right, but three others felt the Institute period should be extended: "I hope it may be extended or have only one aspect of program planning presented." "I would recommend that an institute of this type last more than a week so that participants have more time on group work sessions." "The sheer intensity and concentration at the Institute made me too tired to benefit from all the information the last few days. It should have been spread out over a two-week period."
>
> Other comments and suggestions: "The atmosphere was open and informal encouraging much more interaction than would have occurred otherwise." "I would like to see examples of policies and procedures for programming and exhibits in the proceedings." "Advance information could have asked that all bring 30 to 35 copies of everything they had done at their libraries." "Give out the evaluation sheets sooner so we can have time to give our answers more thought." "There seems to be a need to relate more of the Institute to the problems of a small library." "There is a need for making assignments clearer. At times, the groups didn't know for sure what they were supposed to do." "I have a positive outlook on what can be accomplished after leaving."

Participants were asked to list other workshop topics they would like to see presented.

> Public relations (3); Oral History (3); Grantsmanship (2); Communication skills (2); The role of the library trustee (2); Management and Personnel (3); Serving the Unserved (1); Reader's Advisory

Service (1); Municipal Financing (1); Understanding Ethnic Cultures (1); Reference Skills and Materials (1); and Beginning Automation for Libraries (1).

Title	Format	Topics	Sponsor
Shortages in a Land of Plenty	Three programs: Debate & discussion; Presentation with music & slides & open discussion; Role playing & disc. Corresponding booklists available.	Use of Resources Changing Goals & Values	Indiana Committee for Humanities and Indpls.-Marion County Public Library.
Library Services for Indiana's Senior Citizens: Educational, Informational, Recreational	Two-day workshop involving librarians, and general public (especially sr. cit.)	Library as a service agency within public sector.	Monroe County P. L.; I. U. Graduate School of Lib. Sci.; Indiana Comm. for Humanities
Search for Community Standards	Film and discussion followed by mock legislative bill-drafting session	Censorship standards	Anderson Public Lib.; Ind. Comm. for Humanitie
Long Life!	Ten weekly television programs with discussion from the viewing audience.	Implications of aging and aged for society	Memphis/Shelby Co. P. L. Tennessee Comm. for Hum.
Dialogue on Aging	Speaker or panel with discussion followed by presentation by outstanding senior artists.	Retirement/Housing Needs/ Public Transportation	Shelby State Comty. Col. Memphis/Shelby Co. P.L. Tenn. Comm. for Humaniti
The State We're In	Lunch time programs with free coffee; Speakers, films and exhibits with informal discussion.	Ecology in S. E. Florida	Miami-Dade Public Lib.
A Southern State in Change: Tar Heel Writers and Humanists in Dialog	Dialog and Forum	Land Use; Community decision making; Political Power and the Vote;	Albemarle-Stanly County P. L.; Pfeiffer College; No. Carolina Comm. for Humanities
Ethnic Pioneers of Montana: Their Influence on Montana Politics	Series of symposia held in four town libraries	Relationships between ethnic groups in locale & local politics; promote writing of histories of ethnic groups	Montana Library Assn.; Montana Author Comm.; Montana Local Hist. Comm Montana Humanities Comm.

Library Programs A1

Title	Format	Topics	Sponsors
Reassessment of the American Experiment; Part I - the American Experiment, Part II - American Society & the Human Potential	Three program formats and subjects available to local communities; humanists to be principal speakers at forums & help in planning each individual program	autonomous indiv. & social order; indiv. rights & public good; equality & meritocracy; freedom of inquiry; freedom & authority; dissent	Univ. of No. Carolin Davidson Co. Comm. Colleg Local Libraries; North Carolina Comm. for Human.
The American Revolution: The Men, the Matter & the Meaning	Two series of programs available to local communities including biographical series of America's Founders & documents of America. Presentation by speaker/panel & discussion.	Human values & principles active in the shaping of America.	Appalachian State Univ.; Local organization; North Carolina Comm. for Hum.
Effect of Higher Education on the Rural Mississippi Area	"Town Meeting" type forums	Education & Career Opportunities	Pike-Amite Library Sys.; Mississippi Humanities Committee
Toward the Year 2000	Three programs: Film, Future Shock, & Discussion; Sound slides and discussion; Panel.	Education for Survival; technological society & its values; etc.	Madison Co.-Canton P. L.; Mississippi Humanities Committee
Regional Values	Film and Discussion Series based on America series to relate national heritage to problems of regionalism	Regional problems -	Nobles Co. Library Minnesota Humanities Comm
Miami Cuban Impact Conference	One-day bilingual conference with discussions between humanists and Cuban and non-Cuban populace of Miami	Politics; Jobs and Quotas; Education; Women; as they relate to growing Cuban population in Miami.	Miami-Dade Public Library Florida Intern'l. Univ.; Florida Comm. for Human. and other groups
Puerto Rico: A Celebration of Our Heritage	Four evening programs featuring speaker and discussion with relevant entertainment following		Fair Haven Public Lib.; Fair Haven Neighborhood Co-op.; Connecticut Humanities Council
Liberty Forum	lecture series and discussions	Freedom from sexual bias restrictions of poverty & race; privacy; habitable environment	Brunswick Regional Lib.; Georgia Comm. for Hum.

Library Programs ②

T le	Fo t	T s	Spons
The City: Agenda for Tomorrow	Series of lectures, film showings, reading & discussion groups; 3 month program with keynote address at Main Library tapes and filmed for follow-up at Branches.	Improving quality of urban life	Atlanta Public Library; Georgia Humanities Comm.
Land Use & Colquitt County	Six "town meeting" type programs featuring outside speakers and local officials.	problems and future plans for land use	Moultrie-Colquitt Cty. Library; Georgia Hum. Committee
South Georgia; Beauty in Transition. An Educational Program in Land Use.	Synchronized slide-tape program produced by regional libraries with discussion following.	beauty & mis-use of land; citizen responsibilities.	South Georgia Regional Library; Valdosta State College; Georgia Hum. Committee
Impact of Highway Land Use on Three Elements in Society	An information forum for residents and public officials.	Natural environment; economy of area; possible change in life style by area residents.	Cherokee Regional Library; Georgia Hum. Committee
Living in a Community	Discussion on the meaning of liberty as it relates to individual and group rights and responsibilities.	liberty; land use; benefits and disadvantages of corporate living.	Tri-County Regional Library; Georgia Hum. Committee
Freedom Unfolds	Film seres "America" and "Profiles in Courage" to stimulate discussion.	Principles of freedom & democracy.	Augusta Regional Lib.; Georgia Hum. Committee
This Land - Yours, Mine, Ours	Discussion series including one game session, walking tours of historic buildings, speakers & panels.	Land Use, Urban Planning, Urban Heritage	Lewiston Public Library; Maine Humanities Council
The Rural Landscape	Pilot project using slides, displays, pamphlets and discussions.	Cultural and landscape planning techniques; urban problems.	Landscape Architecture Program; Southern Regional Library Assn. (R. I.); Rhode Island Committee for Humanities

Library Programs A3

TITLE	FORMAT	SUBJECT(S)	SPONSOR(S)
Little America: A Small Town Reflects on the Bicentennial	12-week series of town meetings which will feature special materials from the college library open to public for first time.		Emmittsburg Public Library; Maryland Comm. for Hum.
Junction City - a Town in Transition	Old photographs incorporated into a movie for discussions held in six public libraries across the state.	Social & technological change; population patterns & their impact on Kansas	Kenneth Spencer Research Library, Univ. of Kansas; Kansas Comm. for Humanities
Western Ohio Lecture Series: Humanities and the Law	Lecture-discussion series with four nationally known political figures interacting with humanists and audience.	Justice, Freedom & Law	Troy-Miami County P. L.; Flesh P. L.; Kiwanis Clubs; Ohio Humanities Program
Individual Rights	Two literature scholars collected literary materials on individual rights for presentation to small communities with follow-up discussions (four visits to each community); participants were to search out materials on their own.	Public Need and Individual Rights	Missouri Humanities Comm. (other sponsors not given but programs presented in community libraries)
TimeAlive!	A series of independent study kits which included book lists and reviews, descriptions of related exhibits in other institutions, and series of films and programs relating to each theme.	Variety of topics including: The Peopling of the Americas, Japan, The Inquisition, etc.	Denver Public Library; Denver Art Museum; Colorado State Museum. (Not N.E.H. affiliated)

PRIDE IN HERITAGE SLIDE PRESENTATION

Time: 22:10
Slides: 160
Tulsa City-County Library
April 6, 1972

(EST. MUSIC AND UNDER:)

ck) L-1 America...not a melting pot
but a nation of nations.../

R-1 a pluralistic society comprised
of many different ethnic groups/

L-2 who must work together
in mutual understanding and respect./

R-2 ONE MAN WITH MANY FACES./

(MUSIC UP AND SEGUE INTO NEW MUSIC (bright, Unidentifiable))

dge) L-3 An American Institution...
the free public library.../

R-3 no longer merely a storehouse of books, primarily used by
the white middle class.../

L-4 but rather...a lively center of information
with multi-media resources.../

R-4 an open forum for all ideas...
serving all segments of the community.../

L-5 ONE AGENCY...WITH MANY FACETS./

(MUSIC UP AND UNDER)

k) R-5 How can organized institutions, such as your public library,
contribute effectively toward understanding, and help pave
the way for constructive progress?/

L-6 What role can the Humanities play in strengthening individual
pride among those of different ethnic backgrounds,/

R-6 while at the same time developing an appreciation of "the other fellow"? /

L-7 Our four-month program series, "Pride in Heritage" sought answers to these questions. /

R-7 Funded by the National Endowment for the Humanities, the project was implemented by the Tulsa City-County Library System /

L-8 in cooperation with the University of Tulsa, /

R-8 and the Arts Council of Tulsa, which has 75 member groups interested in the humanities. /

(Madge) L-9 It was nurtured by the enthusiastic support, and the creative contributions of citizens from all segments of the community, ranging from civic and county officials /

R-9 to mothers interested in proper day care for children, a current problem among minority families. /

L-10 Based on the premise that pride in heritage must be an integral part of every self-respecting individual, the Humanities project /

R-10 was designed to stimulate awareness of how each heritage enriches our total community. /

L-11 Similarities were to be stressed, rather than differences, /

R-11 and focus put on ways of establishing harmonious relationships in a multi-ethnic community. /

(Dick) L-12 In addition, the Pride in Heritage project looked to several other important objectives... /

R-12 It would demonstrate the role of the library in drawing varied groups throughout the community together in working relationships... /

L-13 It would expand the utilization of community resources by involving the library with a wide variety of agencies and organizations. /

R-13 The project would, in addition, make materials and resources more readily available to all ethnic groups, and, would create /

L-14 an awareness of the library as a forum for all points of view, and as a resource center for problem-solving. /

R-14 From September to January, members of the library's Humanities Team - with the assistance of the project advisory board - held meetings and conversations with /

L-15 community leaders and officials, and with many other representatives from seven ethnic groups /

R-15 which contributed to the founding of America, and especially, to the founding of Oklahoma and Tulsa. /

L-16 Leaders in the White, the Indian, the Black, the Jewish and the Mexican-American communities were consulted, /

R-16 as well as the numerically small, but vividly influential, Greek and Lebanese. /

ge) L-17 Almost at once, a common thread was seen in this ethnic tapestry. Each group chose to promote understanding, not merely through dialogue, /

R-17 but through cultural presentations. Programs of all types were developed to demonstrate achievement... /

L-18 to recreate history... /

R-18 and to emphasize life-styles. /

L-19 Over 20,000 adults and young people were reached through a series of more than 60 events, plus other out-reach activities. /

R-19 Program content acquainted them not only with the culture and contributions of their fellow Americans of diverse ancestry, /

L-20 but also with the library's wide variety of materials and services. /

(EST. MUSIC UP AND UNDER)

k) R-20 The Pride in Heritage events opened with a series of Sunday afternoon programs titled "The Creative Impulse". /

L-21 First was Southwest writer William A. Owens, who recalled colorful "Oil Field Folk Lore and Legends". /

R-21 Owens, now a member of the University of Columbia faculty, has drawn upon his regional background to produce such widely-acclaimed works as /

L-22 "Look to the River" and "Walking on Borrowed Land" which is set in Oklah

R-22 This program brought attention to the library's wide array of materials dealing with the Southwest, and especially to TCCL's Oklahoma collection. /

(Madge) L-23 In addition to the focus on reference materials, the "Creative Impulse" series emphasized multi-media resources in the library's Fine Arts area - for example /

R-23 TCCL's circulating film collection was in the spotlight during a film fiesta which explored the western mystique in our culture. /

L-24 Underscoring the circulating collection of framed art was a program on "Contemporary American Indian Painting" by C. Terry Saul, /

R-24 whose prize-winning works hang in Tulsa's beautiful Philbrook Art Center. /

L-25 Tulsa City-County Library's collection of musical and spoken recordings was highlighted in conjunction with /

R-25 an exciting Creative Impulse program titled "To Be Young, Gifted and Black in the Age of Aquarius." /

(MUSIC UP AND UNDER)

L-26 Dr. Cecelia Palmer of the University of Tulsa coordinated talented young blacks in a collage of music, drama, poetry and dance. /

R-26 This presentation so fully expressed the black experience that non-black members of the audience spontaneously joined in the finale. /

(MUSIC UP AND OUT...SPEAK IN GREEK "HASAPFAGO" MUSIC UNDER NEXT SEGMENT)

ick) L-27 Perhaps no other ethnic group in Tulsa enjoys its folk music more than the Greek community,

(Hold slide during musical bridge)

so it was no wonder that "an Afternoon of Greek Folk Dancing" found Aaronson Auditorium packed to capacity./

R-27 In this Creative Impulse program presented by Holy Trinity Orthodox Church, not only those of Greek descent, but persons of all ethnic backgrounds were soon caught up in the whirl of rhythms./

(LOSE "HASAPAGO" OR SEGUE INTO "NEVER ON SUNDAY" IN UPCOMING VOICE TAPE)

L-28 Popé Economou Kingsley, an accomplished musician and expert on Greek folk dance, coordinated this program, explaining the rhythms of four different regions:/

(FROM GREEK PROGRAM (voice) WITH "NEVER ON SUNDAY" BG MUSIC)

R-28 "The field of rhythms is one that has been very rarely exploited. Now musicians are beginning to look elsewhere for sources in which to find these new rhythms, and they are turning to ethnic music -/

L-29 Greek and Turkish, Armenian, Indian, African and so on, and the rhythms that come from these lands are extremely intricate and really they are more advanced than those which our Western ears are accustomed to."/

R-29 Only now are we becoming accustomed to hearing 5/4 tempos, and that is in large part due to the success of movies like "Never On Sunday" and/

L-30 "Zorba The Greek". These movies highlighted the fact that the Greeks had something really new and fresh to offer western music."/

(VOICE FADE OUT MUSIC BRING UP "HAPSAPAGO")

R-30 "Dancing is one of the most thrilling sights that you will ever see if you go to Greece, and every province, every island, has its own mode of dancing and variations of these dances reflect the personalities of the participants."/

(MORRIS LOOKOUT, E LON SCHKA MUSIC TAPE (drums))

L-31 For the first time anywhere, Morris Lookout and the members of his family publicly presented the ceremonial rituals of the E-lon-schka, a religio and cultural society dating back three centuries./

R-31 In explaining the costumes, dances and rites, Mr. Lookout observed similarities to the Christian religion: /

(MR. LOOKOUT VOICE TAPE) (with music under)

L-32 "When I speak of the Great Spirit and I use this terminology for a reason because way back there we did not have any means of practicing Christianity as we know it today, but the whole philosophy that the Osage's spiritual /

R-32 concept was based on had all this that the Good Book has and it was so beautifully written, it was so simple, that it's a shame that our older people were unable to interpret into English their religious concept."/

(MUSIC UP VOICE TAPE MR. LOOKOUT)

L-33 "Never before in the history of our country has the general public been so minority conscious /

R-33 and it has been a revelation to those of us who felt that possibly our traditions were soon to be lost."/

(BRING IN "Chorus of Angels" humming)

L-34 Also dedicated to the preservation of a religious heritage is the magnificent "Chorus of Angels", directed by Elmer L. Davis, a supervisor of vocal music in the Tulsa Public Schools./

R-34 This integrated group is available for spiritual and gospel concerts throughout the Tulsa area. /

(ELMER DAVIS VOICE HUMMING BG)

L-35 "We try to help young people be somebody therefore we try to keep them picking up books. If they pick up books in a constructive manner, they will be less likely to pick up bricks in a destructive manner. Anybody can break out a window,/

R-35 but we want to see the libraries crowded with little black children and little white children,/nearly any kind of hue children trying to put something into their minds, because we think that education is the key and we hope that we are God's instrument to this end."/

L-36 (BRIEF TAG OF "GET RIGHT CHURCH" vocal chorus)

(JEWISH MUSIC COMES IN)

R-36 Understanding of the Jewish religious heritage was also developed in a special program unit./

L-37 Dr. Cyrus G. Gordon, noted author and Orientalist, presented background and history in a lecture on "Mediterranean and Jewish Origins of Western Civilization."/

R-37 The distinguished Broadway actress, Marian Seldes, sensitively interpreted great Jewish literature, ranging from the Bible to the writings of poetess Nelly Sachs./

L-38 Miss Seldes is pictured here with Irving Antell, director of the Jewish Community Council and Bill Elson, chairman of the Jewish Cultural series, which co-sponsored her appearance as well as that of Dr. Gordon./

R-38 Two other memorable evenings were provided through the Fenster Art Gallery, the third largest collection of Judaic Art and artifacts open to the public in the United States./

L-39 Dr. Gerald Richards, curator, assisted by the Tulsa Section of the National Council of Jewish Women, conducted slide lectures and tours. The social hours featured samplings of Kosher foods. /

R-39 Meanwhile, another exploration of the Anglo-Saxon heritage was underway. Titled "On the Trail of Southwest Music," /

L-40 this outstanding series was produced by folklore expert Guy Logsdon, Director of Libraries for the University of Tulsa. /

(BRING IN FIDDLE MUSIC "ILLINOIS RIVER BOTTOM FOLK")

R-40 A toe-tappin', hand-clappin' evening was offered by the Illinois River Bottom Folk from Tahlequah, with fiddle and banjo music known as "Blue Grass." /

L-41 Songs ranged from familiar waltzes to livelier numbers such as "Sweet Po'taters in a Sandy Land" popularized by Tulsa's own Bob Wills. /

R-41 Soon longtime fiddlers such as John Short came from the audience to take their turn at a tune (MUSIC UP AND DOWN) /

L-42 Only recently have Sooners come to recognize the wide influence of such native folk musicians as Wills and Woody Guthrie. /

R-42 The final multi-media program in the "Southwest Music" series dealt with Guthrie, who composed many favorites including "This Lan Is Your Land".

Commented Guy Logsdon: /

(GUY LOGSDON ON GUTHRIE voice tape)

L-43 "Woody Guthrie had an influence that is really unknown--the depth of it--and his continuing influence in the life of the common man will be felt as long as people live and as long as there is music to be sung." /

(IN WITH CHORUS OF "DUST BOWL SONG")

R-43 "So long, it's been good to know ya
So long, it's been good to know ya
So long, it's been good to know ya /

L-44 But this dusty old dust is gettin' by home
and I got to be driftin' along" /

R-44 Logsdon's careful research has done much to dispel the myths that have grown up around the so-called Okies, the dust bowl days and the folk-singer from Okema. /

(LOGSDON COMMENTARY)

L-45 " . . . . his book "Bound for Glory" is listed as a biography. Up North they read it and take it for truth. I went to the Library of Congress. the manuscript there and some letters repeatedly referred to getting /

R-45 his novel published. [redacted]

He changed people and circumstances to tell a good story." /

(FOLK MUSIC IN)

L-46 Expanding this exploration of our folk music heritage, Jean Ritchie, internationally known recording artist and author, /

R-46 drew fans from a four-state area for her Saturday folk instrument workshop and her Sunday performance . /

L-47 Via a Fullbright Scholarship, this talented musician traced early Scotch, English and Irish ballads, /

R-47 relating them to those she sang as one of 14 children in the singing Ritchie Family of the Cumberland mountains. /

L-48 "(The) Songs are used. They had real functions in growing up in the pioneer days. And I say pioneer days because even when I was a little girl in Kentucky in the mountains we still were so shut off from the rest of the world that it felt still like being back in pioneer days /

R-48 and my father and mother tell me about their growin-up in very isolated creeks and hollars back there--no one could get in or out without a great deal of trouble. It's amazing to think in one life how much has happened, how much the world has changed. /

L-49 Some things remain the same and that is people's feelings and these feelings are expressed in songs and in poems and in ways people have of relatin' to each other." /

(BRIEF MUSIC UP OF RITCHIE CHORUS (ON RECORD)

R-49 SINGING: "Black waters, black waters no more in my land " /

(Madge) L-50 Miss Ritchie's visit was one of the Heritage programs sponsored by the Library's Children's Services Division, which circulates her books and recordings. /

R-50 In other children's events, extra performances had to be scheduled for the Lilliput Puppet show presented in three branch libraries. /

L-51 Mrs. Glen Solomon, a Tulsan of Lebanese descent, enchanted young audiences with her re-creation of a Lebanese fairy-tale that brought a message of brotherhood. /

R-51 Understanding was also encouraged through a program of Mexican folkdances performed by the young people of Our Lady of Guadelupe Church. Linda Segovia, parish council president served as coordinator. /

(SNEAK IN TRADITIONAL MEXICAN FIESTA MUSIC)

L-52 The annual Mexican Fiesta and Dinner, co-sponsored by the church and the library, drew nearly 800 persons...the largest crowd in its history. /

(MUSIC UP AND UNDER)

R-52 Traditional foods were prepared by the Ladies of the Altar Society with the assistance of Casa Monterrey and El Rancho Grande Restaurants. Dessert treats were flown up from Mexico. /

L-53 The response to this event reflected both the stimulation of interest in ethnic activities through the Heritage project, and the wide publicity given to "Heritage" events by generous Tulsa media. /

R-53 New bonds of friendship were also formed when lively Mrs. Sol Bayouth gave a demonstration of Lebanese cooking. It was co-sponsored by Oklahoma Natural Gas, with special ingredients contributed by Antone's. /

L-54 A fourth event involving food was an authentic Indian dinner sponsored by P.I.P.E., an organization Promoting Indian Productions and Education. /

(BRING IN TRADITIONAL INDIAN MUSIC ON RECORDING)

Dick) R-54 The youngsters of PIPE later presented an afternoon of Indian dancing with their coordinator, Vic Childers, explaining their history and meaning. /

L-55 Through the "Pride in Heritage" project, the goals of the Tulsa Indian Club were also strengthened. /

R-55 Originally formed to present pow wows, this group has now broadened its objectives to encourage the preservation and understanding of tribal traditions. /

L-56 Among the Indian Clubs presentations in Aaronson Auditorium was a slide-lecture by Dick Swift, who conducts a course on Southern Plains Indian history in the Carnegie, Oklahoma, school system. /

R-56 Non-Indian members of the audience lingered afterward to learn more about the contributions of the Kiowas, Creeks and Otoes to contemporary culture. /

Ma[illegible]ge) L-57 Also little recognized, but brought into focus during the Heritage project, were the contributions of the Negro to the building of the Southwest. /

R-57 One of the livelier programs in a series titled "Coffee and Encounter" dealt with the Role of Minorities in History.

Coordinator for this series of open forums was Dr. Barry Kinsey /

L-58 The library and the University of Tulsa also cooperated to bring Paulene Myers, distinguished actress of stage and screen, to Tulsa during the Black Heritage week./

R-58 Miss Myers gave a drama workshop for students. Then, drawing upon the works of Langston Hughes, Paul Dunbar and other Negro writers, held her audiences spellbound as she incorporated poetry, music and dance in her one-woman show "The World of My America."/

(HAITIAN MUSIC IN)

(Dick) L-59 In co-sponsorship with the Arts Council, black achievement was also forcibly demonstrated by Geoffrey Holder.../

R-59 dancer, choreographer, singer, painter and Renaissance man..also..the "un-cola" man of TV commercials /

L-60 Through his Instant Theater, Mr. Holder captured audiences with an impromptu dialogue that ranged from a historical comparison of voodoo to Catholicism ...

to a contemporary re-inforcement of black pride./

R-60 The wrap-up events for our four-month series were also implemented with cooperation from TU and the Arts Council./

L-61 A festival of ethnic authors, held on the campus, featured Dr. Winston Weathers of the English faculty and poet Miguel Gonzales of Austin, Texas, reading from their works./

R-61 Melvin B. Tolson, Jr., of the University of Oklahoma, sensitively interpreted the poems of his father, the late Melvin B. Tolson./

L-62 Concluding this day-long festival was the evening presentation of Isaac B. Singer, recognized as the greatest Yiddish writer of our time./

R-62 This warm, gentle man honored his audience with selections from the book he has in progress./

	L-63	In his address, and in conversations like this one with Tulsa author Winston Weathers, /
	R-63	he stressed that the real work of the creative writer is to tell a good story...and...as his own prize winning works have proved... a good story knows no ethnic boundaries. /
	L-64	Climax of the Pride in Heritage project was a wrap-up seminar conducted by Dr. Nathan Glazer of Harvard University. Co-author of "Beyond the Melting Pot" with Daniel Moynihan, /
	R-64	Dr. Glazer addressed representatives from all segments of the community with the topic "Living in a Pluralistic Society." /
	L-65	Dr. Nancy Feldman, Sociologist of the TU faculty, who coordinated the two-day seminar, is seen here in one of the small group discussions which followed Dr. Glazer's provocative talk. /
dge)	R-65	(SNEAK IN MUSIC) Evaluation of the Heritage project and its impact came from follow-up consultations with participants, and from audience "on-the-spot" questionnaires. Let us share with you a few comments: /
	L-66	Of Jean Ritchie's Appalachian folk music program, a 35-year old college graduate wrote: "It's the kind of thing that should happen in parks and neighborhoods all over. This is a marvelously effective way to teach history and to offer a sense of connected-ness with the land and the people..." /
	R-66	and a 40-year old observed: "we all have so much to give one another." Meantime, the organization of a dulcimer club was inspired by Miss Ritchie's visit. /
	L-67	Similar enthusiastic response to the Southwest music program stimulated the formation of a Tulsa fiddlers club. /

R-67 Following the E-lon-schka presentation, a non-Indian asked: "why did they want to convert the Indians to the white man's religion when the Indians always worshipped in their own way? I believe we should have left them alone." /

L-68 As a result of "Pride in Heritage" activity in the Indian Community, the library was asked to help plan the first Indian Trade Fair in the Tulsa area, and also assisted in the formation of a Tulsa Indian Youth Council /

R-68 Following Paulene Myers drama workshop, young people from several ethnic groups became involved in an experimental Readers Theater, producing six ethnic plays. /

(BRING IN "Windjammer")

L-69 The Fenster Art Gallery director noted a marked increase in tours after the two open-house events. The women were asked to share their Passover traditions with a local Protestant church /

R-69 and the gallery began other out-reach projects to develop public awaren
of this rare collection. /

L-70 Because so many non-Greeks expressed interest in their activities, the Greek Orthodox Church decided to join the Tulsa Council of Churches. /

R-70 At the invitation of the humanities teacher, the dance group performed at a local high school. As one onlooker observed: "It's fun to be with a group that enjoys its heritage so much." /

(Madge) L-71 In other community contacts, the Tulsa Historical Society, Tulsa's famed Gilcrease museum and the Sand Springs Historical Society contributed to an extensive early Oklahoma exhibit. /

R-71 The Tulsa County Historical Society also premiered "Thumbs Up Stand Steady". This slide presentation was produced by Endowment funds /

L-72 with assistance from American Airlines personnel, and is available to the community. /

R-72 Mary Bondurant Warren of Georgia gave a fresh view of Colonial migration to the south in a program co-sponsored by the Tulsa Genealogical Society. /

L-73 In response to the child-care problem expressed among minority group mothers, the Friends of Day Care, co-sponsored the visit of Dr. Elizabeth Starkweather. /

R-73 This nationally-known authority on child development is seen with Mrs. J. Bertis Terrill, Day Care Chairman. /

L-74 The library's Heritage activities and materials were featured in a workshop for social studies teachers in the Tulsa Public Schools. /

R-74 Six adult booklists and a children's booklist were also published with heritage funds and distributed free of charge, and a variety of library materials was purchased. /

L-75 Nearly fifteen-hundred persons attended the popular lunchtime book reviews, BOOKS SANDWICHED IN. This series, sponsored by the Friends of the Library, had a "heritage" theme. /

ck) R-75 Particularly rewarding throughout the project was the recognition that each ethnic group gave to the program of others. Attendance cut across all ethnic communities and spanned all ages. /

L-76 The extended role of the library is seen through the increased use of ethnic materials. At first, requests centered on personal interest, but as the humanities series progressed, interest was stimulated to include other heritages. /

R-76 Black literature is especially in demand and the Seminole Hills

Branch Library has been designated as a resource center, with special materials provided through project funds./

L-77 Programs by the black community inspired one member of the heritage audience to ask "Am I doing enough to bring people together?"/

R-77 And perhaps as Geoffrey Holder commented: "This is what it's all about...just "bringing people together,/

L-78 and looking at the things that make us what we are,/

R-78 and then sharing them, with one another with Pride in Heritage."/

L-79 FUNDED BY THE NATIONAL ENDOWMENT FOR THE HUMANITIES/

R-79 TEAM/

L-80 ADVISORY BOARD/

R-80 PRODUCTION CREDITS./

THE END

(Credits are visual only as follows)

TEAM: Rod Swartz, Project Director
Maryella Beck, Program Director
Suzanne Boles, Resources Coordinator
Sue Fontaine, Information Officer
Bob Bartholic Artist

ADVISORY BOARD:

Lloyd Elkins
Dr. Nancy Feldman
Robert Henderson
Allie Beth Martin
Mark Ross
Benedict Lubell

PRODUCTION CREDITS: Written and Produced by Sue Fontaine
Narrators: Madge Wright
Dick Schmitz

Technical Production: Irving Productions In
Tulsa, Okla.

I. PROGRAM DESCRIPTION

A. Background

Early in 1974, concern was expressed by some officials of the NEH that libraries did not seem to be responding to the opportunities for applying for funds through the State-Based Committees or the national office to initiate library programming in the humanities. In conversations between the NEH staff and a group of SWLA members, ideas were exchanged on the ways in which SWLA might serve as the organization to stimulate libraries to initiate and conduct programming in the six states of the Southwestern Library Association (Arizona, Arkansas, Louisiana, New Mexico, Oklahoma and Texas).

Following these conversations, and with the encouragement of NEH, the SWLA submitted a planning grant proposal whose objectives were:

1. To inventory the human and material humanities resources available in public libraries, academic and related institutions.
2. To evaluate these resources and identify the geographic concentration of the resources.
3. To apply them in a project that would emphasize the historical perspective that the humanities can bring to bear on the current concerns of the general adult public during the Bicentennial and begin a continuing program in the humanities for libraries serving as catalysts for the public into the future.

The six-month planning proposal project, "Humanities in the Southwest," was awarded to the SWLA in July, 1974.

Over the six-month period of this grant, September 15, 1974 to March 15, 1975, six state planning committees were formed. Each was composed of four to six members including a librarian chairman, two academic humanists, and one to three others selected from adult lay citizens, and members of the NEH State-Based Committees. These committees, with the assistance of librarians throughout the states, surveyed their states to determine if they could support humanities programming in their libraries. The committees looked for humanities collections in all types of libraries and in related institutions; located human resources in academic institutions and in the communities-at-large who had knowledge of and a demonstrated interest in the humanities; determined the potential of the libraries and the communities to supply people with program skills, e.g., discussion leaders, moderators, scriptwriters, etc. and facilities to handle public programs, e.g., rooms for meetings and equipment as needed; surveyed the states' capabilities for presenting and promoting programs via radio, commercial and public television, cable television and newspapers.

The cooperative effort that went into taking these inventories began a process beyond the collection of data: it initiated a program of information dissemination about the project, the role of the humanities and of libraries, and the role that academic humanists can play in relationship to all of these. It established a close working relationship with the State-Based Committees in each of the states. It also developed a new awareness among the librarians, the academic humanists and the State-Based Committee personnel of ways in which all could contribute in a widespread approach to increase the use and understanding of the humanities by the general adult population in the six states. These efforts involved approximately 200 academic humanists, librarians and others.

A Regional Planning Team made up of representatives from the state planning committees, librarians, and academic humanists met in January and again in late February to consolidate the work that had gone on in the separate states. They selected an overall theme for the project, "The Southwestern Mosaic: Living in a Land of Extremes." They also wrote the objectives, drew up a list of program topics based on the findings of the inventories, and decided on an overall approach to programming in the six states. This proposal is the sum of those discussions and the collaborative efforts of the last six months.

Clear evidence exists that this project is needed. Currently, there is very little humanities programming in libraries in the six states. Oklahoma has done the most, having twelve project funded by the

Oklahoma Humanities Committee. Texas has had one project funded by the Texas Committee for the Humanities and Public Policy. Other than these, humanities oriented programming in the libraries has been sparse and limited to major libraries.

The state inventories established that while there were many resources in the region, both material and human, these resources are uneven in quality, quantity, and distribution. The combined resources of the six states are, however, impressively substantial.

Unevenness of resources is combined with two other factors that inhibit programming. Many libraries and communities in the states are geographically isolated and independently unable to initiate programs. The region is a vast area of 664,613 square miles. Some libraries have resources but lack know-how in planning and developing programs.

The SWLA through its office in Dallas serves as the umbrella agency for the separate state library associations; all efforts that require combined strength are the responsibility of SWLA. With a membership of more than two thousand librarians of all types--school librarians, public librarians, academic librarians, special librarians, state agency librarians, library educators and library trustees--the Southwestern Library Association reaches the broad spectrum of the profession in the region. It has made itself responsive to the needs of its members by a restructuring of its organization and by the development of innovative projects. Through Task Forces and Interest Groups, any member can participate in action projects of particular importance to him. The Southwestern Library Interstate Cooperative Endeavor (SLICE), the project arm of the SWLA, has brought together the six state librarians of the states, the presidents-elect of the six state library associations, and the officers of the Southwestern Library Association in a study of the feasibility of a bibliographic network in the region. The Association has recently employed a full-time staff member whose responsibility is to coordinate on-going continuing education efforts for the library staffs of the Southwest and to create programs as needed.

The Association is a dynamic, responsive organization reaching across the Southwest. Aware of the needs of the region as well as the opportunities and challenges here, it is devoted to enhancing and enriching the lives of the people of the Southwest through the libraries of the region, making it uniquely qualified to sponsor the proposed project for the National Endowment for the Humanities.

The existence of the National Endowment for the Humanities carries the implication of a national consensus that the humanities could and should have a far more significant impact on our personal and public life which could bring great improvements in our society. The Southwestern Library Association believes that the libraries in the region can intensify their roles in ways which will make them more effective instruments in our society. Furthermore, SWLA believes that the libraries in the Southwest can, in association with academic humanists, evolve into a better instrumentality for serving society in a humanistic way which will further enrich the lives of the people living in the Southwest.

THE SWLA/NEH PROJECT:

At the regional level, the regional staff in cooperation with outside consultants, including academic humanists, will develop and produce a series of learning packets based on the central theme "The Southwestern Mosaic: Living in a Land of Extremes." Each packet will focus on a separate topic within the theme such as:

> Living in a Land of Extremes: Southwestern Cultures and Their Contributions to Present Society
>
> Living in a Land of Extremes: Attitudes on the Use of Natural Resources
>
> Living in a Land of Extremes: Evolution of Political Institutions and Leadership in the Southwest

Each packet will be broad in scope, using the perspectives of the total humanities, e.g., history, philosophy, literature, language, comparative religion, etc. They will be designed to serve as a general introduction to the topic which can then be developed and adapted by local libraries to fit the resources and interests of their communities.

The packets will contain:

1. A general overview of the topic written by an academic humanist.
2. An annotated listing of materials (books, films, etc.) prepared by academic humanists and librarians, with a brief explanation of each item giving a synopsis of the material and its relevance to the topic.
3. A guide to state and regional resources pertaining to the topic which are available to participating institutions and/or individuals.

The packets will be reproduced and made available to libraries in the region to be used as a basis for planning programs. Local area planning committees will be responsible for adapting the packet to fit their communities, such as including a listing of local resources that pertain to the topic. In addition, they will be expected to contact local museums, historical associations, academic institutions and/or other community agencies to encourage their sponsorship or co-sponsorship of special exhibits or programs related to the general theme or a specific topic. Of major importance to the programming at the local level will be the effort to make this as total a community-wide effort as possible with the local library serving as the catalyst agency.

Programming that evolved out of the planning might be a lecture and discussion series, a film series, television and radio presentations, a travelling exhibit, etc.

At another level the libraries might use the packets with patrons who are interested in pursuing independent self-enrichment study programs. In this way, the citizens of a demonstration area could be encouraged to use the humanities resources of their local library and other community agencies at whatever level their interest, abilities and time allow.

Humanities Disciplines Related to the Project:

In focussing on the uniqueness of the multicultural, multilingual southwestern heritage there is the possibility of using all the humanities disciplines during the period of the project. Some of the disciplines that will have a central part in the program development are given with a short explanation for each of how this discipline is applicable to the project.

History

The Southwest as defined by the SWLA includes Arizona, Arkansas, Louisiana, New Mexico, Oklahoma and Texas. It is the land where Spanish explorers, French explorers and Anglo pioneers met the Indian tribes in a fierce struggle for land and power which has continued into modern times. Each of the cultural groups which have passed through the Southwest has left its mark on the land and the people who live there today. In order to understand the

Southwest as it exists today, then, we must first look to history to learn about the people who came here, where they came from, and why.

Several general histories of the Southwest such as Erna Fergusson's Our Southwest, Lynn Perrigo's The American Southwest: Its People and Cultures or Green Peyton's America's Heartland: The Southwest, trace the history of the various southwestern cultures from the early explorations to the present. A vast amount of material has been published focussing on each individual cultural group, each state, and particular periods of history in the Southwest.

In the development of the learning packet. "Southwestern Cultures and Their Contributions to Present Society," specific historical works on each of the major cultural/ethnic groups in the Southwest such as Edward Everett Dale's The Indians of the Southwest, Carey McWilliams' North from Mexico: The Spanish-speaking Peoples of the Southwest, William Katz' The Black West, Frank Golder's The March of the Mormon Battalion, and so forth might well be included in the annotated list of materials.

In addition, a number of excellent educational films, readily available to most libraries, have been produced relating to specific ethnic/cultural groups or general southwestern history. That same packet might also include information on such films as How the West Was Won: And Honor Lost, The Forgotten American, and North from Mexico: Exploration and Heritage.

Demonstration areas might wish to include information on the particular ethnic groups which have lived in their state or local area. Many state histories and guidebooks such as the W.P.Z. Writers Program's American Guide Series, include information on various ethnic groups as it relates to the development of that state. Many public libraries also hold pamphlet files, newspaper files, historical documents and maps, genealogical records, oral history tapes, picture files, manuscripts and diaries of local citizens which could be used in helping program participants gain a better understanding of their communities and the people who live there.

Literature

It is said that the way a civilization talks to itself about itself tells you who the people are. A study of the literature of the Southwest can help us to understand not only how Southwesterners regard and speak to themselves but also how they have been viewed by "outsiders."

The most basic form of literature in the Southwest exists as the folktales and legends created and handed down by word-of-mouth by each of the various cultural/ethnic groups. Many of these have been anthologized in recent years in such volumes as Arna Bontemps' Book of Negro Folklore, Frank Applegate's Indian Stories from the Pueblos and J. Frank Dobie's Legends and Tales of the Rockies. Much of this folklore forms a base on which contemporary literature of the Southwest is built.

Historical novels such as Willa Cather's Death Comes for the Archbishop, Elliot Arnold's The Time of the Gringo, or Harvey Fergusson's Blood of the Conquerors give an added perspective to the conflict of cultures in the Southwest.

The most popular vision of the Southwest is the romanticized vision of the cattle culture, the military hero and the quick riches of the oil boom. In Louisiana, that vision is likely to include colorful images of the bayou country and French creole culture as well as pleasant memories of antebellum days. These views have been developed and reinforced by popular fiction such as Edna Ferber's Giant and Cimarron, Jack O'Connor's Boom Town or Gwen Bristow's plantation trilogy. Through reading and studying such novels, particularly when they are compared with more authentic works such as Ross Santee's Cowboy, Tom Pendleton's The Iron Orchard, or Paul Horgan's A Distant Trumpet, a more complete understanding of the "real" Southwest can be achieved.

Contemporary southwestern authors such as Larry McMurtry, N. Scott Momaday, William Humphrey, Katherine Porter, Paul Horgan, C.W. Smith and Frank Waters all deal with the confluence of cultures in the Southwest, the constant and overbearing presence of history, and the tremendous pressures on the modern individual resulting from the conflicts of cultural identity and the meeting of past and present.

Jurisprudence

Jurisprudence is defined as the study of the history and philosophy of law. The insights which this discipline can lend to a study of southwestern cultures and their contributions to present society follow two lines: (1) the study of American legislation and judicial system as it reflects the attitudes of the dominant Anglo society towards various ethnic and cultural minority groups, i.e., immigration laws, civil rights legislation, legislation concerning the status of the American Indian in the United States, etc.; and (2) the study of the legislative process and judicial systems of the ethnic/cultural groups themselves and how they have affected American government. The law in the Southwest has derived from English common law, the Code Napoleon, Roman law and local customs and terminology. Even today Indian tribes often maintain and enforce their own laws on the reservations and in the hill country, ancient Hispano customs persist. In their attitude toward law, neither the Indian nor the Hispano quite understands the Anglo concept that as long as an act is legal, it is right; that anything is allowable if there is now law against it. It would be valuable and extremely necessary for the general adult public of all ethnic backgrounds to understand these basic differences in viewpoint before they can learn to live with and accept each other.

Music History

From Indian Chants, Spanish and Mexican folksongs and the Cowboy's plaintive songs of the prairie to the Dixieland jazz of New Orleans, the musical heritage of the Southwest is as rich and varied as the land itself. From a study of the music, we learn of the hopes, fears, frustrations and beliefs of the people who have lived here before as well as those who live here today. Furthermore, much of American popular music is derived from some form of indigent southwestern music. Even classical composers such as Aaron Copland or Ferde Grofe have commemorated the Southwest in music and have employed southwestern tunes and themes in their work. A study of the rich musical heritage of the Southwest not only gives us a new look at the history of the land and its people, but it also increases our appreciation for the rich cultural gifts these people have given our society.

Cultural Geography

The study of the land's effects on the people, the ways in which climate and geography have altered and shaped cultures, has particular relevance to the Southwest. As Ross Calvin states in his book, Sky Determines: An Interpretation of the Southwest, the land and climate have ultimately determined what plants will grow, what people may wear and eat, how houses are designed, the sorts of businesses that will thrive, and how large the farms and cities may be. More than this, the land has also shaped the value systems and the philosophical outlook of the people who live there. From the Louisiana bayous to the great plains and the Rocky Mountains, the vast land of the Southwest has forced the people who came there to make great changes in adapting to the land.

Art History

Indian and Mexican arts and crafts have served in recent years as a major tourist attraction and a primary source of income for the people of the Southwest. Pottery, weaving, jewelry making and painting have all been widely admired for their aesthetic value, but there is yet another dimension to the value of this artwork; within the designs and the form of the work one can find clues to the basic religious and philosophical beliefs of the people who created it. Early pictographs carved in stone or on leather reveal the history of the people, their religious ceremonies and their way of life just as contemporary art reveals much of the same about modern lifestyles and beliefs.

A study of the grandiose landscapes painted by visiting European and American artists during the nineteenth century reveals much of the beauty and power of the land which lured and challenged the pioneers to seek land and fortune in the West. The artist-reporters of the same century, notably George Catlin and Frederick Remington, recorded Indian life before the Anglo conquest as well as significant historical events in the winning of the West. Their work is probably much more important in historical terms than in artistic terms for they have accurately portrayed an era and a way of life now buried in history. Furthermore, their work did much to shape the attitudes and opinions of East Coast society and government.

The Southwest, particularly New Mexico, still attracts a large number of artists whose work reflects the land and the contemplative life-style they have sought and found in the deserts and mountains of the Southwest. Their art still bears strong influence on the attitudes and emotions of other Americans who are now coming to the Southwest in droves seeking the quiet, peaceful life portrayed in the art.

Philosophy and Religion

Each of the different ethnic groups in the Southwest has different cultural values on matters of religion, relations within the family, attitudes towards land and occupation, and attitudes on social behavior. Out of these basic cultural values, each group has developed its own customs, traditions and governmental and judicial systems. The study of philosophy can help us to analyze and comprehend the principles and values underlying these contrasting attitudes and behavioral patterns held by the different peoples. In addition, philosophy and the philosopher can help us to reexamine those beliefs and tenets and apply the principles of logic in determining new codes of conduct and patterns of behavior which will allow our society to act in a more cooperative and productive pattern in matters of social and political concern. Philosophy answers no questions for us, but it helps us to ask the questions and seek rational, informed answers for ourselves.

Religion, the counterpart of philosophy, has had a direct bearing on the history of the Southwest and the ways in which cultural groups have related to one another. The Methodist, Baptist, Catholic and Mormon churches have been particularly influential in the shaping of the Southwest up to present times. The Indian religions, unique to each tribe, have also affected the course of history to a large degree. An understanding of the role religion has played in the development of the Southwest as well as an understanding of the ethical standards and codes of conduct established by each faith can help us to better understand one another.

TOPICS SELECTED BY STATE COMMITTEES

ARIZONA:

1. Imagery in a pluralistic society: the cultural ethic, work ethic, sex roles.
2. Movility; its overall effect on state development: immigration, migration within the state (how transportation routes have affected the state's development)
3. Our physical surroundings: extremes in need of understanding the land's effect on the people, preserving the cultural heritage, historic sites, architecture, etc.
4. Political institutions and leadership
5. Myths and folklore: folk art, music, dance, etc.
6. Mosaic of languages in the southwest

ARKANSAS:

1. Myths and folklore and literature of the Southwest, folk art and music; folk medicine and humor.
2. Identification of southwestern cultures and their contributions to present society.
3. Architecture of the Southwest.
4. Attitudes on the use of natural resources: a cultural comparison.
5. Conceptions and applications of the law: the outlaw, frontier law, Indian law, etc.

LOUISIANA:

1. Isolationism and Independence
2. Attitudes on the Use of Natural Resources: a cultural comparison.
3. Conceptions and applications of the law: the outlaw, etc.
4. Male and Female Images in the Southwest: a cultural comparison.
5. Evolution of Political Institutions and Leadership in the Southwest.

NEW MEXICO:

1. Identification of Southwestern cultures and their contributions to present society
2. Attitudes on the Use of Natural Resources: a cultural comparison.
3. Aging and the Aged in Southwestern Life
4. Understanding and Preserving the Cultural Heritage of Local

Communities

5. The Impact of the Southwest on National Development

OKLAHOMA:

1. Identification of Southwestern Cultures and Their Contributions to Present Society and Understanding and Preserving the Cultural Heritage of Local Communities
2. Conceptions and Applications of the Law: The Outlaw, Frontier Law, Indian Law, etc.
3. The Literature of the Southwest, Cultural Diversity as Portrayed by Writers of the Southwest, and Humor of the Southwest.
4. Myths and Folklore; Folk Art and Music; Folk Medicine.
5. Historical Roots of the Southwest and the Impact of the Southwest on National Development

TEXAS:

1. Identification of Southwestern Cultures and Their Contributions to Present Society
2. The Search for Community
3. Myths and Folklore; Folk Art and Music; Folk Medicine.
4. Historical Roots of the Southwest
5. Evolution of Political Institutions and Leadership in the Southwest.

THEMES FOR HUMANITIES BASED
LIBRARY PROGRAMS

I. Native Sons Theme

(The title of this theme is drawn from the novel Native Son by Richard Wright which was published in 1940. Native Son was a milestone in black fiction writing and Richard Wright was the first black writer to receive international acclaim.)

A. Arna Bontemps of Louisiana

Born October 13, 1902 in Alexandria. Died June, 1973. Poet. Harlem Renaissance. Librarian at Fisk University, 1943-1965. Numerous writings, including American Negro Poetry (anthology); Black Thunder, Book of Negro Folklore, The Harlem Renaissance Remembered.

B. Don Lee of Arkansas

Born February 23, 1942 in Little Rock, Arkansas. Poet. Modern. Well-published. Poet in residence at Howard University, Cornell University, Morgan State College. Well-known. Appeals to young people. Changed his name in November of 1973 to Maki K. Madhubuti. Founder and director of the Third World Press, Chicago. Don't Cry, Scream; Think Black; Son of Sundiata (children's book).

C. Jay Wright of New Mexico

Born May 25, 1935. Albuquerque, N. M. Education: University of California; Union Theological Seminary and Rutgers University. Works appear in Black Fire; New Black Voices; The Poetry of Black America; New Negro Poets. Has taught at Talladega College, Texas Southern University and Dundee University, Dundee, Scotland.

D. Ralph Ellison of Oklahoma

Born in Oklahoma City. Education: Tuskegee Institute. Shoe shine boy, hobo, waiter, jazz musician, free-lance photographer. Majored in Music at Tuskegee Institute from 1933-1936. Came to New York to study sculpture. First novel, Invisible Man won the National Book Award for fiction.

E. Ernest Gaines of Louisiana

Born on a Louisiana plantation in 1933 and spent his childhood working in the fields. At fifteen he moved to California where he completed his education and graduated from San Francisco State College in 1957. The following year he won a Wallace Stegner Creative Writing Fellowship at Stanford University. His first novel Catherine Carmier was published in 1964. Other works include Of Love and Dust and the celebrated The Autobiography of Miss Jane Pittman.

F. J. Mason Brewer of Texas

J. Mason Brewer was described in 1957 as Texas' "one Negro writer of importance" and in 1967 as "the most distinguished living Negro folklorist." Spends most of his life teaching at Huston-Tillotson College in Austin, Texas and Livingstone College in Salisbury, N. C. Selected in 1954 as one of Texas' twenty-five best authors.

Negro Legislators of Texas (Dallas, 1935)
The Negro in Texas History (Dallas, 1936)
Dog Ghosts and Other Texas Negro Folk Tales (Austin, 1958)
Worser Days and Better Times (Chicago, 1965)

Study of his works:
James W. Bryd's J. Mason Brewer: Negro Folklorist (Austin, 1967)

II. "Life of Great Men All Remind Us" Theme

Autobiographies

A. Bechet, Sidney. Treat It Gentle. Hill and Wang, 1960.
After summarizing his family background and his early life in New Orleans, Bechet reminisces about his music career, much of it in Europe, as a jazz soprano saxophonist.

B. Big Bill Blues: William Broonzy's Story. Cassell and Co., 1955.
This unchronological autobiography of the blues singer, musician, and composer rambles through his youth in Mississippi and Arkansas, his years as a sharecropper, his European experiences during World War I, his work as a janitor at Iowa State College and his music career in the U. S. and Europe.

C. Brown, H. Rap. Die Nigger, Die! Dial Press, 1969.
In this fiery, quasi-political autobiography, the author advocates revolutionary tactics to overcome white racism. He describes his youth in Louisiana, his college years at Southern University, and his political and civil rights activities, particularly those with the Student Nonviolent Coordinating Committee.

D. Pops Foster: The Autobiography of a New Orleans Jazzman. University of California Press, 1971.
Born in Louisiana and reared in New Orleans from the age of ten, Foster recalls his career as a jazz bass player in New Orleans, Los Angeles, St. Louis, New York City, San Francisco and smaller cities through the country, as well as on Mississippi River steamboats.

E. Gaudet, Frances Joseph. He Leadeth Me. New Orleans, 1913.
President of the Woman's Christian Temperance Union of Louisiana and founder of the Colored Industrial Home and School Association in New Orleans for homeless children, Gaudet also pioneered for prison reform in Louisiana. Her story encompasses her childhood in Mississippi.

F. Gibbs, Mifflin Wistar (1823-1918) Shadow and Light: An Autobiography with Reminiscences of the Last and Present Century. Washington: The Author. 1902.
A man who eventually became a lawyer in Arkansas and was appointed U. S. Consul to Madagascar traces his life through these events and his youth in Philadelphia, his civil rights accomplishments in California, his business ventures in Canada, and his judgeship position in Little Rock, Arkansas.

G. Jackson, Mahalia (1911-1972) Movin' On Up. Avon Books, 1969.
The famous gospel singer deals with her youth in New Orleans and Chicago, her work for civil rights organizations, her travels in the U. S. and Europe and her career.

H. Johnson, John Arthur (Jack) Jack Johnson Is A Dandy: An Autobiography. New American Library, 1970.
The former world champion heavyweight boxer from Texas characterizes his youth, the excitement of his international boxing career, his romances, his exile from the U. S. and his prison experiences.

I. Leslie, Alexander Lacy. The Rise and Fall of a Proper Negro: An Autobiography. Macmillan, 1970.
While depicting his childhood in a prosperous Louisiana family, his education at a New England college, and his experiences from 1963 to 1966 as an expatriate in West Africa, most in Ghana, this college professor and essayist also offers his analysis of racial and political problems in the United States and Africa.

J. Lewis, Joseph Vance. Out of the Ditch: A True Story of an Ex-Slave. Rein & Sons Co., 1910.
A Houston lawyer and self-styled physician portrays his slave life in Louisiana, his college days at Leland College, his training in the law at the University of Michigan, the Chicago School of Law, and the London England Lane School of Law, his political activities in Chicago for the Republican Party, his travels in Europe and his professional work in New Orleans and Texas.

K. Russell, William Felton (Bill) Go Up for Glory. Coward-McCann, 1966.
Born in Louisiana and reared in Oakland, California, Russell also delineates his basketball career at the University of San Francisco and a professional with the Boston Celtics.

III. And Music Came....

A. Louisiana - Jazz, Louis Armstrong; Gospel, Mahalia Jackson; Popular, O. C. Smith; Classical, Shirley Verrett.

Notes on Jazz:

New Orleans has a special place in the story of jazz. A Latin-Catholic possession for eighty-two years, it became a part of a predominantly British-Protestant country after the Louisiana Purchase. At times, the patterns of music resembled those of different islands in the West Indies. The combination and the timing in the blend of West African music with European was unique, however, and led to the birth of a new music, for the New Orleans environment was decidedly different from that of the rest of the United States.

B. Arizona - Ulysses Kay - Composer

The son of an Arizona barber, Ulysses Kay left Tuscon in 1938 with a degree from the University of Arizona. Upon graduation he went to the Eastman School of Music in Rochester where he received the M.A. degree. Winner of several prizes for his composition, he has also scored music for films and television.

C. Texas - Ella Lee - Opera Singer

Texas-born but migrated to Los Angeles. Noted for her interpretations of Aida, Leonora in Verdi's Il Trovatore and Strauss' Die Frau Ohne Schatten. Attended UCLA and coached under Jan Popper.

D. Arkansas - William Warfield - Opera Singer

Born in West Helena, Arkansas. Family moved to Rochester, New York. Son of a minister, began singing in the church. Acclaimed for Porgy in Porgy and Bess, he is equally at home in opera, oratoria, and on the concert stage.

E. Don Cherry - Oklahoma - Jazz trumpet

Born in Oklahoma in 1936—lived in Kenner, Oklahoma as well as Oklahoma City. Moved to Los Angeles. A part of the avant-garde jazz group. Considered a genius on his instrument. Worked with Ornette Coleman. Came to New York in 1959. Impressed jazz critics. Music esoteric to some but stem from his desire to be a musician and an artist.

Article: October 8, 1975 – Downbeat Magazine

IV. The Western Frontier: Black Involvement

A. All-Black Communities in Oklahoma

1. Oklahoma frontier was one of three races: whites, Indians, Negroes
2. Edwin P. McCabe, most effective leader fostering the all-Negro ideology. As early as 1890, McCabe proposed Oklahoma as a Negro state.
3. There are approximately 25 all-Negro communities in Oklahoma (1946): Boley, Langston, Rentieville, Tatums, Summit, Vernon, Redbird, Clearview, and Wybark. Langston oldest, dates back to 1891. Named for John M. Langston, a Negro congressman from Virginia during the 51st Congress.
4. Towns show desire for freedom of opportunity, new lines of thought, and the frontier spirit which characterizes Negroes at the turn of the century.
5. As an alternative to the many colonizational proposals for separation of the race, Negroes began voluntarily to isolate themselves in separate communities on the frontiers as a means of escaping white domination. Thus, the all-Negro society in Oklahoma is the result of a social movement in which Negroes were attempting to solve the "race problem."

B. Explorer of Arizona and New Mexico

From the earliest days of the Spanish explorations, Afro Americans have played a vital, if neglected role in exploring the frontiers of America. Stephen Dorantes, the slave of Andres Dorantes, was the first African by name to take part in a government exploration. One of four survivors of the ill-fated Narvaez expedition of 1528, he became a leading face in the 1539 Father Niza expedition to the American Southwest. His courage and the legends of his success led to a thorough exploration of Arizona and New Mexico.

Estevan, born in Azamore, Morocco, at the turn of the fifteenth century, was the servant of Andres Dorantes, and has been variously called Estevanico, Stephen Dorantes or Esteban. He was the first non-Indian to explore Arizona and New Mexico and his stories and legends stimulated the explorations of Coronado and DeSoto.

C. "There were Black Cowboys in them days"

Brittan Johnson "a shining jet black Negro of a splendid physique" was considered the best shot on the Texas frontier during and immediately after the Civil War.

(Cowboys probably suffered less discrimination than any other occupation open equally to black and white at the time immediately following the Civil War. Five thousand black men helped drive cattle up the Chisholm Trail after the Civil War.)

Cherokee Bill, black counterpart of Billy the Kid, was born on the military reservation of Fort Concho, Texas. In 1894, joined the Cook brothers' outlaw gang. Noted for his ability to rapid fire. Hung in Fort Smith Arkansas at the age of 20.

Isom Dart, a tall dusky black cattle rustler was born in Arkansas in 1847, the year of the gold rush. After the war he drifted into Texas and Mexico and worked as a rodeo clown.

D. The Western Frontier—A Failure for Black People

The frontier that beckoned black imigrants after the Civil War was a disappointment; Blacks who came seeking land and opportunity found little of either. In 1892, hundreds of black pioneers from Arkansas and Oklahoma left for New York hoping to find a ship to carry them to Africa. If the West proved a safety valve for discontented whites, it rarely proved so for blacks.

V. Louisiana's Colorful Politician: Pinckney Benton Stewart Pinchback (1837-1921)

Bronze Mephistopheles of Louisiana Politics. Claimed election to both House and Senate but neither admitted him. Only black in the history of the United States to act as governor of a state: for 35 days between 1872-73. December 9, 1872 to January 13, 1873. Interesting and picturesque. Staunch fighter in the Reconstruction period in Louisiana.

VI. Southwest: A Locale for Fiction Writers

Frank Yerby - The Foxes of Harrow - Louisiana

It is a perfect portrayal of New Orleans, of Louisiana, and incidentally, of the southwest from the close of the first quarter of the nineteenth century to the Civil War.

Sutton Griggs, born in 1872 in Texas and graduated from Bishop College dearly loved both his people and his state. In 1899, Griggs published his first novel, Imperium in Imperio, in which plans were advanced to seize Louisiana and Texas and build an all-black state.

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Community Descriptions

Those brief descriptions, a different one for each of the five work groups in the program planning section of the Institute, are merely starting places for exercises in applying the principles that will be presented and discussed. They are not consistant, one with the other, in the amount and kind of information provided. The group's imagination will fill gaps and extend factors.

Members of the Institute may find themseleves working with a community that is totally different from the one in which they live and work. Such a situation is highly desirable. The objective of these exercises is to help the participants to learn and to apply principles. Anyone who can do this for an unfamiliar community should be able to do it brilliantly at home base.

The groups will have to work quickly, without time to settle fine points or to speculate on the exact meaning of some item of information. They will want to groop the essence of the given community and go on from there. Good luck and happy planning!

Community #1

Baxter is a very old town of about 30,000 people, the trade center for an agricultural area. Most of the people have lived there all of their lives, and their fathers before them. They are proud of the distinguished artists, professional people, and business people who have come from the community over the years.

Some of the old families have great wealth, and the businesses here do well, although they pay relatively small wages in comparison with national averages. The black community (over 30%) is employed in domestic service and lower level jobs, although more and more of them have sought higher levels of education in recent years, and under affirmative action programs have been employed in government and other agencies. The schools here quietly integrated some time ago.

About 5 years ago, a developer brought two large farm areas near town, and built attractive, moderately priced houses. These have been purchased by retirees and by the families of people who work in the state capitol, 30 miles away by good roads. The area has low taxes and limited services. The people trade in Baxter, attend church there, have joined many of the organizations, but cannot vote. The older residents are of two minds about this influx. They appreciate the extra business, but resent the differing opinions and lifestyles the newcomers bring with them.

The schools are adequate, but few members of the faculty have more than BA degrees. The many churches are staffed by older men, some of whom were born there. The blacks have their own churches (as well as residential area, stores and restaurants) some of the storefront type, one with a well educated minister who exerts some leadership in the total community.

The library is rather traditional in its services with a high quality collection, under a good staff, one of whom is professionally educated. The many cultural organizations frequently have exhibits there of art, collections, handcraft, or historical momentoes.

Community #2

Stone River is a three-county library region. It includes a strip mining area, two fair-sized towns maintained by small industries, a retirement colony, some irrigated farm land, a great deal of desert, and a number of very small communities. The population is diverse. The large percentage of Indians have lived here all of their lives. The white population consists of deeply-rooted people, newcomers, drifters, retirees, of many levels of education. There are people of wealth living in the cities and in desert homes, and there is poverty. The employment rate is equal to the national average, although the small black population has a higher than average rate of unemployment.

Schools vary in their adequacy. A strong community college in one of the cities draws from the whole area. The state university is in a neighboring county. One county has a well-developed adult education program, and the churches in the larger towns attempt some educational programs. They and some of the agencies provide some services especially for the Indians. The organizations vary from a strong League of Women Voters and a Council of Foreign Relations in one city to small garden clubs and associations of war veterans.

The library is fairly well-supported, with an adequate professional and support staff. It operates community branches and bookmobiles, with the usual collection of print and non-print materials. The school, college, hospital, and industry and museum librarians belong to an association which meets quarterly with a host library designated to make arrangements and present a program.

Community #3

Rushford is the state capitol, but at 100,000 population - far from the largest city in the state. It was early in the last century a major stop on one of the westward trails and is, therefore, conscious of its history, maintaining historic houses and a good museum, well-staffed. The capitol activities require many services that provide the bulk of the employment for the population.

The year-round (as differentiated from the legislative) population is fairly stable, with many people of the third or fourth generation, although there has always been an influx of newcomers. A large proportion of the people are Spanish speaking. Most of them were born here and take full part in community activities. A small group of blacks work largely in government positions.

Recently, there has been an increase in industry owing to the efforts of the planning commission. A vocational school has been instituted. A church-related college and an extension branch of the state university offer academic programs. The schools are good, and offer adult education programs, largely vocational and hobby oriented with some high school courses.

A number of agencies and organizations have their state headquarters here and offer rather better services to this community than are available elsewhere. The state library, however, is careful not to duplicate the services of the local public library, well-staffed with four neighborhood branches. Libraries of a specialized nature abound.

The people vary greatly in education, skills, background and age, as well as in attitudes, ranging from firm conservatism to libertarianism. The city is really a conglomerate of neighborhoods, each attracting people similar in backgrounds, economic status and attitudes, all influenced by the governmental fulcrum.

Community #4

Greenview was a small rather sleepy community up until 15 years ago when an airforce base was opened 5 miles away and a large factory was located there to take advantage of low costs and the availability of certain untapped resources. Overnight a new population flocked into town to work in the factory and to provide shopping and recreational services for the armed forces.

Many of the people are skilled; there is a professional and Managerial group, and a number of rather indifferently educated people come and go. Some entrepreneurs have made a lot of money. Employment continues at a high rate.

Everything in the town shows the effect of haste in development. Housing is jerry-built and sprawls over the town's borders. The schools have never caught up. Too-large classes are housed in hastily built buildings. The town government, wrested from the original settlers, tries to provide adequate services, but is still struggling with sewage, water, garbage and other such problems.

Practically no cultural activities are available except for a new movies and amateur concerts and plays sponsored by organizations. Craft and hobby workshops have sprung up, the churches try to provide social and educational opportunities for their congregations, and a state college 50 miles away attracts some people to its activities.

The population is so ethnically diverse that any marked segregation is not noticeable, but the service men who come into town suffer discrimination increasing in force for the lower ranks, the blacks, and the Spanish speaking or surnamed.

The library is ten years old in a wing of the community center. Three professional librarians plus support staff struggle to keep up with a growing, restless community.

Community #5

Lenox, a town of 50,000, is the county seat of a county that has some agriculture and forestry, but is largely occupied by a state park and a national monument. Besides some small industry, Lenox is supported by its position as a trade center, a seat of government, and by tourism.

The town is not an old one, having developed as the roads developed, and became the county seat when the highways by-passed the original county seat. The population is first and second generation, rather younger than the state and national average. It has ethnic diversity, including Indians as the largest minority group. The attractions of tourism - performances, handcrafts, guiding - have given work to many avant-garde young people who are a colorful, non-traditional part of the community.

Since neither the Indians nor the avant-garde take much part in community affairs, the town has fewer organizations than most. Their membership, as is that of the churches, is made up largely of industry personnel, managerial and operative, small business people, and government employees. There are fewer than the usual number of agencies, although health services, some welfare, and a number of youth services are available.

The schools are adequate, but plagued by a large turnover in the student population. The national government has a small training unit for park personnel here. A state university is less than 100 miles away, and two church-related colleges are even closer.

County library headquarters are located here and provide local service. Five professional librarians with support staff maintain 6 branches, with local staff, and a bookmobile. At the Indian Museum a library is being developed under the direction of a professional librarian.

WRITING A GRANT PROPOSAL

1. Project title:

2. Narrative description of program:

   A. Introduction:

   B. Purpose (objectives):

   C. Theme:

   D. Audience:

   E. Format:

   F. Relation to state theme:

   G. Administrative structure:

3. Description of sponsoring organization:

   A. Goals:

   B. Objectives:

4. **Evaluation:**

5. **Endorsing Organizations:**

6. **Project Personnel:**

7. Budget	Funds Requested	Local Match (In Kind)
A. Staff		
Director		
Instructors/Consultants		
Local Staff (probably in-kind match)		
B. Travel		
C. Supplies		
Office Space:		
Office Supplies:		
Reproduction Cost:		
Phone:		
Kit Materials:		
Media:		
Equipment Rental:		
Meeting Rooms (probably in-kind match)		

	Funds Requested	Local Match (In Kind)
D. Promotion		
Postage:		
Printing:		
F. Other		
Evaluation Forms:		
Contributions from Community Groups:		
Contingency Fund:	--	

8. Vitae of Project Staff and Advisory Committee:

A52 SWLA HUMANITIES INSTITUTE PUBLIC RELATIONS SESSION

Friday Morning Small Group Session I

You are gathered for a planning/brainstorming session on how public relations/publicity will be implemented for your project. #1 is the Project Director; #2 is Head Librarian; #3 is a library staff member #4 is head of a co-sponsoring agency. Other numbers represent persons involved in the project or interested in supporting it. The highest # will serve as "reporter" for this session (take notes).

1. Discuss and list your public relations goals in relationship to your project goals. What do you want your PR effort to accomplish? What audience(s) do you want to reach?

2. Discuss the "image" that you want your project to have. What will be your "style"?

3. Who in your group, or out there in the community, would be the ideal public relations committee chairperson? Discuss qualifications for this chairmanship. List some "real" people suitable for the job, (assume they'll accept).

4. Project Director: Ask a person in the group (other than #'s 2 and 4) to assume the role of PR Chairperson so that you can immediately go forward with your PR/publicity planning.

5. List and discuss the tasks that the PR/publicity committee will need to perform, both for mass media and for community outreach, such as writing news stories, arranging for photographs, producing flyers etc.

6. Discuss and list how you will divide these responsibilities (based on a practical approach for your project in your community).

7. List the "doers" in your community (media persons, groups, writers, artists etc.) - those who have special communications skills who might work on your committee. Think in terms of real people (assume that they will accept).

8. List the "distributors" (persons or groups who can channel your information to special audiences or to the community in general).

9. Discuss your budget . How will you spend the major portion of your PR/publicity budget? How will you handle expenses incurred by the PR/publicity committee? Have you considered incidental expenses (such as props for photos, materials for exhibits etc)?

A54

SWLA HUMANITIES INSTITUTE PUBLIC RELATIONS SESSION

Friday afternoon - Small Group Session II

GROUP 1 - NEWSPAPERS (AND OTHER PRINT)

Your community has a weekly newspaper. You are served by a nearby metropolitan daily which prints community news in its Sunday edition. Several community organizations issue newsletters or calendars. Some of your churches publish bulletins. Based on these outlets, plus others that you know are available to you in your town, you begin your print publicity plan.

1. AS PR/Publicity Chairperson for your Humanities Project, what will be your first step? Your second step? to get newspaper coverage?

2. You are meeting with your committee for "print publicity". Work together on a list of story ideas (including newsletters, bulletins) that will publicize your project. Think of as many different "angles" as you can in addition to the traditional news announcements of various programs or events.

3. With the calendar sheet attached, make a newspaper publicity schedule for one program or event in your project. It involves a speaker and takes place on Sunday afternoon, March 7. Assume that you have complete information when your committee meets. Deadline for weekly paper is Monday noon. Deadline for city paper, Sunday edition, is Thursday noon.

SWLA HUMANITIES INSTITUTE PUBLIC RELATIONS SESSION

Friday afternoon - Small Group Session II

GROUP 2 - RADIO

Your community has a small local radio station. Your nearby metropolitan stations often air"bulletin boards"on countywide activities and sometimes news stories and public service announcements about events in your town. Based on these outlets, plus other radio stations that beam into your area or statewide, you begin your plan for radio publicity.

1. As Chairperson for PR/Publicity for your Humanities Project, what will be your first step? Your second step?

2. You are meeting with your committee for "radio publicity". Work together on ways that you might put your message on the air. Start with the announcement that you have received a grant. Think of as many different "angles" as you can for radio coverage.

3. Make a (radio) publicity schedule for one event in your project. It will take place on Sunday afternoon, March 7. Assume that you have complete information when your committee meets. (schedule sheet attached) Your event involves a speaker. Radio public service copy has to be submitted by Thursday prior to the Monday of the week that you desire that it be aired.

Friday afternoon - Small Group Session II

GROUP 3 TELEVISION - Cable TV

Your community has no tv station, but it is served by both commercial tv and cable tv from a nearby metropolitan area. These stations occasionally focus on events in nearby communities either as feature items or in news coverage. They provide public service announcements for events that they feel are of sufficient areawide interest. Based on these outlets (and any others that might be available to you), you begin your tv publicity plan.

1. As PR/Publicity Chairperson for your Humanities Project, what will be your first step? Your second step ? for radio coverage.

2. You are meeting with your committee for "tv publicity". Work together on ways that you might put your message on the air, starting with the announcement of your grant.

3. With the calendar sheet attached, make a tv publicity schedule for one program or event in your project. It involves a speaker and takes place on Sunday afternoon, March 7. Assume that you have complete information when your committee meets. Deadline for public service announcements is ten days in advance of the Monday that you wish the announcements to begin being aired. Deadline for program arrangements is at least two weeks in advance.

SWLA HUMANITIES INSTITUTE PUBLIC RELATIONS SECTION

Friday afternoon - Small Group Session II

GROUP 4 - FLYERS

You are in charge of producing a flyer for one event in your Humanities Project. It takes place on Sunday afternoon, March 7, and features a speaker. Your budget is $100.00.

1. What will be your first step? Your second step? in implementing production of this flyer?

2. You are meeting with your committee (writer, artist included) to design and implement the flyer. List the things that have to be considered and the kinds of information that you will need to give them. What are some things that you - and they - will need to know?

3. With the calendar sheet(s) attached, make a schedule for the production of your flyer, starting six weeks in advance of the distribution date. You want the flyer in the hands of your potential audience 10 days before the event of March 7 (Feb.25).